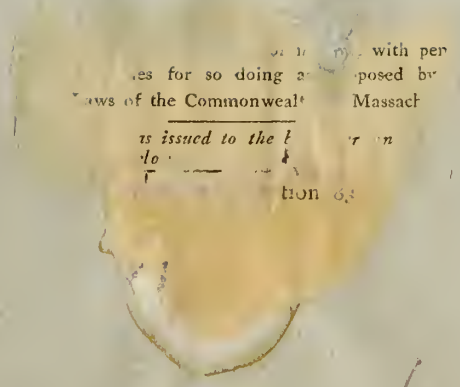
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THE

AMATEUR'S FIRST BOOK,

OR

THE FLUTE WITHOUT A MASTER,

CONTAINING AN

ANALYSIS OF THE RUDIMENTS OF

MUSIC,

ARRANGED ON AN ENTIRELY NEW SYSTEM,

IN

PROGRESSIVE LESSONS.

BY AN AMATEUR.

BUFFALO:
PUBLISHED AND SOLD BY GEORGE A. PRINCE,
200 Main Sreet.
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1844.

WILGUS' PRESS—BUFFALO.

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INTRODUCTION.

After examining the numerous highly approved and elaborate systems of Instruction for the Flute, the idea of proposing any thing new on the subject, may be considered, by some, as strange and visionary. There is, however, no satisfactory reason why the old systems of musical instruction may not be improved upon, and presented in an entirely new light, with as much advantage, as old and well known *mechanical powers* may find (as they undoubtedly have done) new and before untried channels for their application.

There are works professing the ability to conduct the learner through all the changes of *time* and *modes;* the varieties of *skilful execution, tasteful embellishment, correct tone,* &c., without the aid of a teacher. These seem to profess too much; for it frequently happens (through the want of *proper arrangement,* and a *minute explanation* of each step in his progress) that the learner is at a loss to discriminate as to what is, or is not, essential at first; or how he must really *begin* his task. He is thus often confused with the *mass of rudiments,* or more frequently neglects them altogether, because he does not see their *application.*

But I cannot believe that any person can progress as *advantageously* without a teacher, as he might with his advice and experience. If it be possible, he requires more *simple and explicit* directions than the author has yet seen.

The object proposed in this work, is to *simplify* the course of instruction. The method adopted, is to *omit at first,* all that tends to distract and confuse the mind; to exhibit only what is indispensable; explaining every part, *in its order,* clearly, thus rendering it intelligible to the comprehension of all. A multiplicity of rudiments, communicated without a proper system, will perplex a pupil. It is intended, here, that the rudiments be so methodically arranged *(by the side of examples, as they occur in the lessons,)* that they will explain themselves, and that the pupil shall be enabled to see the reason and the meaning of each rule.

Another error, in the old system of instruction, is that of commencing with the key of D, two sharps,* with examples for practice; because, perhaps, it may be more readily fingered. The defect of such a course is, that it does not give the pupil an insight to the *natural succession* of the scales, or the *reasons* for introducing the sharps and flats. We have sought, (and we trust successfully,) to remedy this error in the present work, so that the pupil shall understand more thoroughly the *foundation of the scales,* and their *connexion* with each other.

The Divisions of Time, have generally been too vaguely set forth in ordinary instruction books, and in many instances barely glanced at. This part of the science is universally acknowledged to be an indispensable ground work of musical

*"Nicholson's Preceptive Lessons," is the only work for the flute (so far as the knowledge of the writer extends) commencing with the key of C; but the work does not follow the regular succession of the scales, showing their connexion for the purposes of modulation; and his lessons are not intended for beginners, but (as he says in his introduction) "for those who have made some progress on the instrument."

education. The arrangement of this subject, and the method of imparting a knowledge of time, in this work, differs from any other now known—the advance being *gradual*, and the explanations so *simple*, that they cannot be misunderstood.

The lessons for practice are generally familiar subjects, better calculated, than the tedious monotony of uninteresting exercises, to engage the mind, and to lead, by the ear, to the correction of any mistakes in the intervals, which a pupil might make. These lessons are also arranged in their simplest form, unincumbered, in most instances, by marks of expression and embellishment; leaving these latter points to be treated of in a separate section, after the pupil is well established in the more essential matters of the art.

Though the whole of this work may, in fact, be a *compilation;* still the *arrangement* of the different subjects is claimed to be *new and valuable;* and if the object aimed at may be considered as obtained here, the Author will have accomplished his own designs, by obviating, for others, some of those difficulties which he himself has encountered in the study of music; while, at the same time, he has also employed, with pleasure, some of his leisure hours.

AN AMATEUR.

OF THE PROPER MANNER OF HOLDING THE FLUTE.

In this work, I shall speak only of the 4 6 or 8 key'd Flute. The improvement of the several notes which depend on the use of the B flat, G sharp, and F natural keys, is so important that it is useless to attempt, or expect perfect tones without them. Of the C shake key, and the F natural key, it will be time to speak, when, in the progress of this work, their use may become convenient, if not necessary.

Much depends on the proper manner of holding the Flute, and this should, therefore, receive our first and careful attention. When the instrument is raised to the lips, it should be sustained in nearly a *horizontal position;* the head of the performer being perfectly erect. The mouth-hole, or "Embouchure," should then be turned inwards, in such a manner that the centre of the under lip will cover a small part of the hole. The lips must be braced together, leaving a small acute oval aperture for the breath; as you would prepare them to blow into a bureau key.

The Flute should rest on the lower part of the third joint of the first finger of the left hand as its main support, and the thumb of the same hand should be placed just above the B flat key, which is on the second joint of the instrument. The thumb of the right hand must be placed nearly under the first, or upper hole of the third joint, and this will naturally bring the little finger of the right hand just over the D sharp key, which is on the fourth joint of the flute. Then each finger resting just over each corresponding hole, and the little finger of the left hand above the G sharp key, on the second joint, you will have such command over the instrument with your *first left hand finger*, and the thumb of your right hand, that you can press it closely to your under lip.

Success in obtaining a *good tone* depends very much on the firmness with which the flute is pressed to the lip, and upon the steadiness with which it is held. As an illustration of this, you will frequently find that the left hand first finger (of those who play well and practice much) is *callous*, and sometimes the part of the flute resting on that finger is considerably defaced.

The breath must then be directed steadily downwards *into* the flute, with care that it does not escape *over* it. By blowing steadily, the learner will soon discover the point at which he must hold the flute, in order to produce a *pure tone;* which being accomplished, *with all the holes open*, he may commence closing the holes, *one by one*, beginning with the first finger of the left hand, and so on downwards, blowing each note *firmly* until he can produce a clear full and *sustained* tone, down to the very lowest, with all the holes *closely* stopped.

If he have the additional *lower keys* on his flute, he must continue on by closing them in their regular order, and by blowing their respective notes also. Great care must be taken to stop each hole *perfectly*, as the notes, (particularly the lowest,) depend on the apertures being thoroughly closed.

OF THE PROPER TONE.

The value of the Flute depends on the *tone* which may be produced on the instrument. Unless a proper tone is obtained the flute loses its *character*, and becomes a mere whistle.

The peculiar and true qualities of the Flute tone, can scarcely be described. It was, (in the days of Dryden, the poet,) designated as "The soft complaining Flute." Its tone was likened to that of "the bird;" but since Mr. Nicholson's appearance, the character of the instrument is changed, and we now hear it spoken of, most frequently, as "*The Trumpet tone;*" and though the more tender and delicate notes still belong to the flute, and comprise no small share of its beauty, it is the latter quality which now forms its prominent characteristic, and which gives to the Flute the rank it now holds, as a Concerto instrument.

The nearer any note approaches to its eighth or octave above, *without running into that octave*, the nearer does it approach to the true, clear, firm and *brilliant* tone which good performers produce, and which gives to their style of playing its principal charm. To produce this tone, much depends on the *strength* and *velocity* with which the breath is forced directly into the flute, *(allowing none to escape,)* and on the firmness with which the lips are braced. The velocity is increased, (as will be readily understood,) by articulating the syllable "too" *forcibly* into the flute. This is called "*tongueing*," and is of essential service in producing a good tone. The learner may also produce *long sounds*, sustained to the length of his breath, and by increasing its force steadily, he will find the tone acquiring a brilliancy and beauty, which is the great desideratum in playing.

And here, I may remark, that a *teacher's experience* is requisite, to exhibit to the pupil the true tone, so difficult to be described, and which may more readily be acquired by *imitation*, after hearing it, than by application to preceptive rules and personal effort.

The lower notes do not require the lips to be compressed to so small an aperture as is necessary for the higher ones; but they must not be too much relax'd, or the tone will deteriorate. The learner, having obtained a firm tone on all the notes, should be careful to hold the flute in the same position, *steadily*. If it be turned in or outwards, varying its first position, the notes will become either too flat or too sharp, and the performer will almost unavoidably blow the octaves out of tune.

OF THE GAMUT, AND THE DIATONIC SCALE.

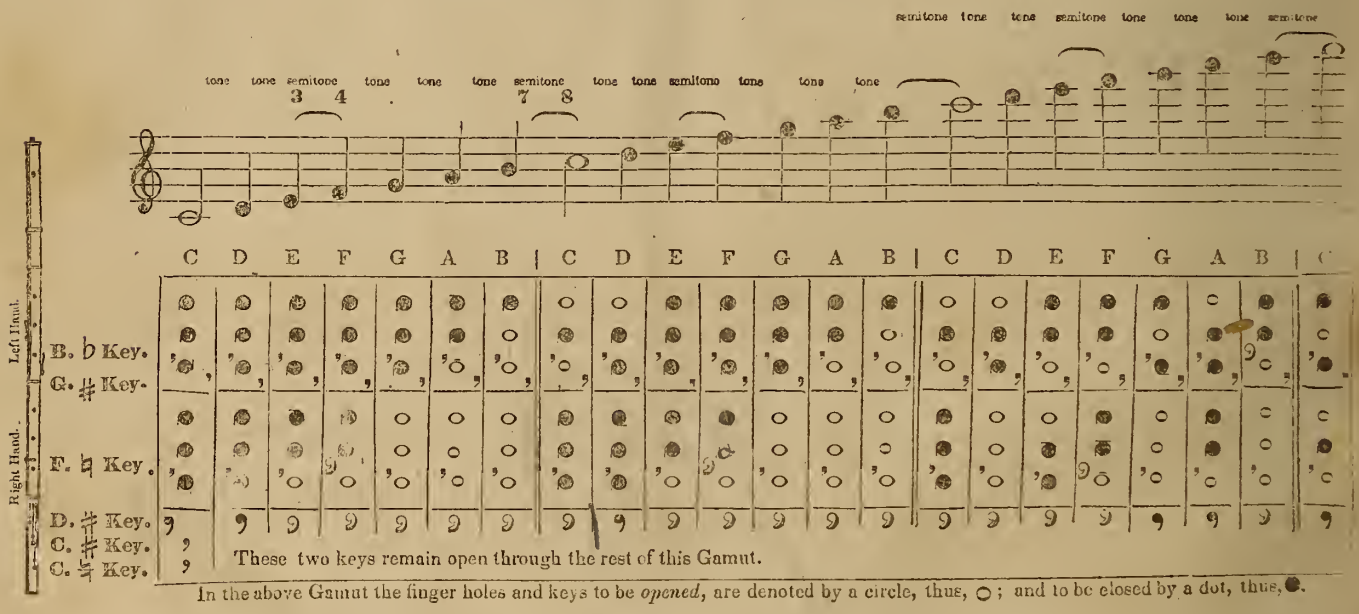
The Pupil being now supposed able to produce a steady, firm tone, in the manner already prescribed to him, must proceed to learn and practice the Gamut, as it is set below, after having acquired a thorough knowledge of the Diatonic Scale, which may be described as follows:

There are but seven primary sounds in nature, which consist of *five tones* and *two semitones;* and the repetition of these sounds, in regular succession, is called *The Diatonic Scale.* The *eighth note*, which makes up and is included in what is called "*The Octave,*" is a repetition of the first. These seven primary sounds are represented by the first seven letters of the alphabet, which are repeated in the several octaves, thus, C D E F G A B C. I have taken C as the *Tonic* or *Key note.**

The key of C, is called the *natural key*, because the two semitones contained in the diatonic scale, occur in that key, *by the order of nature*, in their proper places, that is, between the 3d and 4th, and between the 7th and 8th notes of the scale from the tonic.‡ These are the *natural* places for the two semitones; therefore, from B to C, and from E to F, are *natural semitones:* and if any other note than C is taken for the tonic or key note, the two semitones must still be placed between the 3d and 4th, and between the 7th and 8th, and you are therefore obliged to raise certain notes by *sharps*, or to depress them by *flats*.† to keep these two semitones in their proper places. There is no other reason to be given for this peculiar location of the semitones, than the *fact*, that the ear is so formed, that unless the two semitones are found in the places, as above described, the sounds of the scale will immediately appear to be incorrect, and the ear will be disturbed by the improper succession. The place of the two semitones, *as ordered by the laws of sound*, will be further exemplified as we proceed to the several changes of the tonic or key note.

As a part of the system adopted throughout this work, *(and wherein it differs from most others, which introduce the learner into the key of D two sharps,)* this gamut is arranged in the key of C major, which requires no flats or sharps. The several scales which embrace the flats and sharps will be explained in their order.

THE NATURAL GAMUT OF C. MAJOR.§



In the above Gamut the finger holes and keys to be *opened*, are denoted by a circle, thus, ○; and to be closed by a dot, thus, ●.

Music is written on and between five parallel lines, which, thus placed, are called the "Staff;" and when the course of the melody runs above or below these, the additional lines are called LEGER LINES.

The names of the lines and spaces correspond, *in all cases*, with the letters as *given in the above gamut*—that is to say, C is the leger line below the staff: D is the first space below the staff: E is the first line: F is the first space: G is the second line: A is the second space, &c. &c.

*The Tonic or Key note is that which regulates, in every key, the *signature of the semitones*. It is the predominant note, or may be compared to a starting point, from which you must calculate the distances; and the semitones must be at just such distances from the tonic, or the scale will not be correct.

‡In counting an interval from one note to the other, it is proper to count *both* notes. For example: when we say that from C to G is a fifth, we must count C as 1; D 2; E 3; F 4; G 5.

†A sharp, thus ♯, raises a note half a tone. A flat, thus ♭, depresses a note half a tone.

§All the scales and lessons, in this work, are arranged in the *major* key. Of the scales in the *minor* key, and wherein they differ from the major key we shall speak hereafter.

In the above Gamut there are three octaves, but it is scarcely ever necessary to use any note higher than A above the 4th ledger line. There are various modes of fingering several notes of the above scale, which will be exhibited hereafter. At present it is unnecessary, and would only tend to divide the attention of the pupil.

The pupil should obtain a *perfect* knowledge of the foregoing gamut, and he should be able, without hesitation, to call each note by its letter—to describe its location on the staff, and to finger each note with or without the gamut before him. It is *useless to proceed further* until he is *entirely familiar* with the above scale, and able to *read* it, and execute it *promptly*. As a test of the pupil's proficiency in this gamut, let him take *any* piece of music, and *read* it by the *letters*, and he may also be called on to sound any note or set of notes, *without* the gamut. A part of each lesson will be profitably employed in this exercise, and the time so occupied, at this period of the pupil's progress, will be well spent.

OF REGULATING THE EAR BY THE PRACTICE OF OCTAVES.

The ear of a great portion of pupils is *untutored*, and requires to be *regulated*. It is not uncommon to find performers, of considerable proficiency in execution, *deficient* in this important particular. When playing a Solo, they appear, (to an unpractised ear,) to play well; but when they attempt to play *with others*, (as for instance, with the Piano Forte accompanyment,) their upper notes will be found out of tune, *generally too sharp*, and continual discord will be the result.

A regular and systematic practice of the octaves, will tend to correct a defective ear. It cannot be too strongly enforced, and *should be the commencement of every lesson.* They are arranged in the simplest division of common time, and the time should be marked with the foot, in the manner set forth in the next section below the exercises. This practice of octaves is of much value; not only at this stage of the pupil's progress, but even after he is familiar with the various scales; as he may practice the octaves in crotchets, quavers, semiquavers, through all the varieties of key, to very great advantage, and as rapidly as he pleases.

EXAMPLES OF OCTAVES.



OF TIME, AND THE MANNER OF BEATING TIME.

All music is divided into equal parts, call'd *Measures*, by lines drawn across the staff, call'd *Bars*. In every piece of music, *all the measures are equal* in time, one with another, whether they are filled with notes or rests. *This is a general rule without any exceptions.* Notwithstanding, even should one strain of a piece of music close with a *part* of a measure, the next strain will commence with the remaining part of the measure—the *time* will thus remain unbroken, and the beat will also correspond.

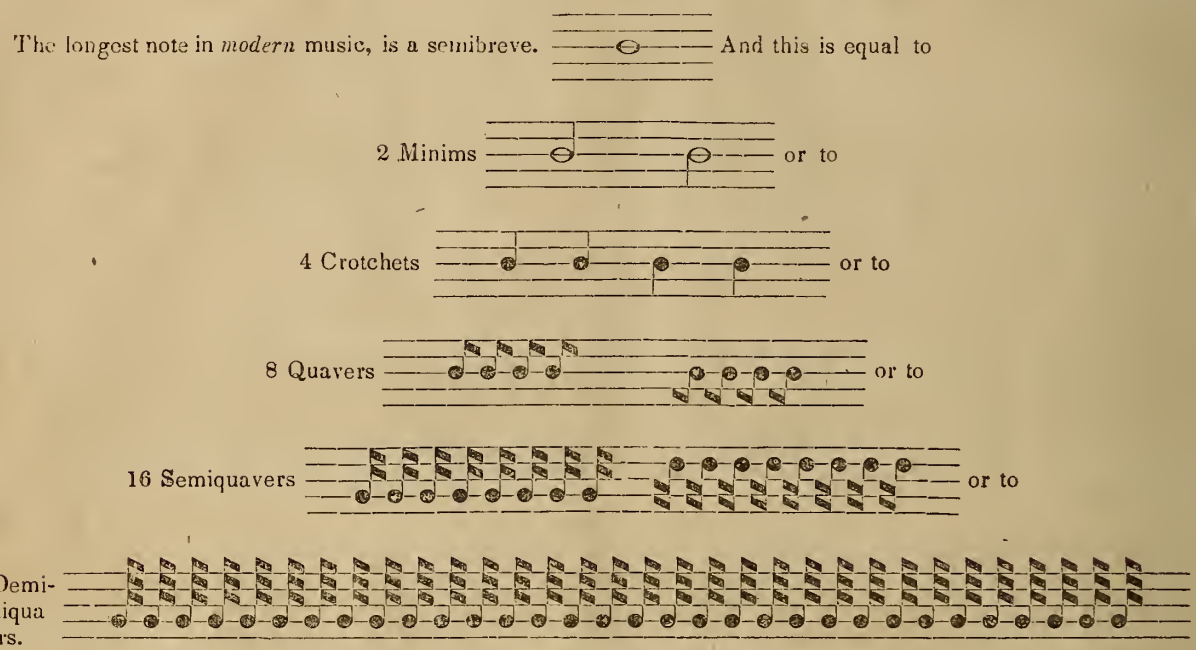
Another general rule without any exception, is in beating time, viz: *the foot must come down at the beginning of every measure.* There is *no exception* to these two rules, either in common, triple or compound time. As the *hands* are engaged, the *fore part of the foot* is employed to mark the time, (the heel always resting on the floor.) We shall speak now of beating *common time*, and leave the other divisions of time for future investigation.

OF THE FIRST DIVISION OF COMMON TIME.

In the *first division* of common time, you are supposed to count, to each measure, 1, 2, 3, 4, as it is indicated by figures over or under the measures in the above examples. The fore part of the foot must be brought *down*, at the beginning of the *first* half of each measure, and *up*, at the beginning of the *last* half thereof, as indicated by the letters D and U, in the foregoing examples. These letters, (standing for *down* and *up*, wherever they occur in this work,) refer to the position of the foot.

The greatest difficulty in beating time, is to preserve the *regular movement* of 1, 2, 3, 4, dividing the measure into four *equal* parts, while the foot is brought down at 1, and up at 3. The motion of the pendulum of a clock will materially assist the pupil in *preserving this regularity*, and in avoiding the common error of hastening time. He will do well to practice before one, causing the foot to beat *down* when the pendulum is at the extreme right, and *up* when at the extreme left.

We have seen that the time or duration of all the measures, in any one piece of music, is the same and *equal;* but the measures may, nevertheless, be filled with different kinds of notes and rests, and these notes and rests, though of different *durations*, are regularly *proportioned*, one to another, in the following ratios.



By the same *relative* proportion, one minim is equal to two crotchets, or to four quavers, or to eight semiquavers, or to sixteen demisemiquavers. Reading them inversely, a minim is of course ½ of a semibreve; a crotchet is ¼ of a semibreve; a quaver is ⅛ of a semibreve, &c. &c.; always referring to the semibreve *as the standard.*

All music *for the Flute*, is written on the Treble Clef, which clef is designated by this character, 𝄞

The *first division* of common time is represented by this character "𝄴," and sometimes by the figures $\frac{4}{4}$; signifying four-fourths of a *semibreve* in each measure; or, in other words, four crotchets in each measure, (a crotchet being one-fourth of a semibreve, and therefore one semibreve filling a measure.)

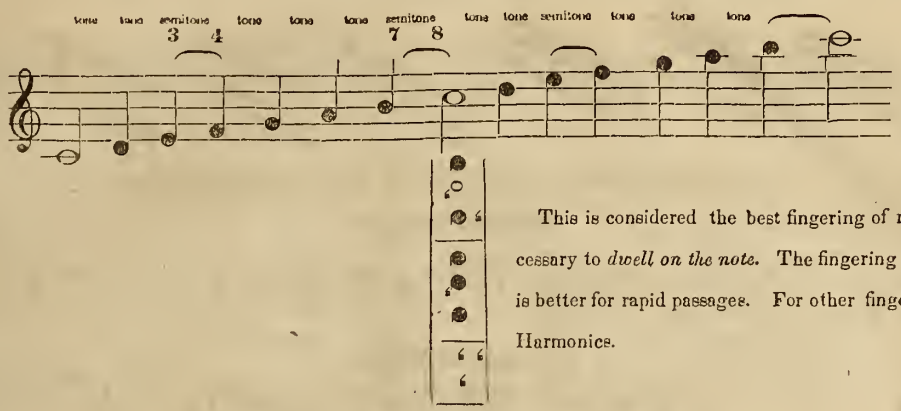
The following staff exhibits at one view: 1st, the clef: 2d, the character of the first division of common time: 3d, the different kinds of notes, and their relative value in time: 4th, the letters D and U, showing where the foot should be DOWN and where UP, or the manner of beating time: and 5th, rests, *which denote silence*, corresponding, in time, with the note under which they are *here* placed, as a *semibreve rest*, a *minim rest* &c. &c.



OF THE KEY OF C MAJOR.

The pupil may now proceed to practice the lessons under the various keys as they occur, commencing with the key of C major, as laid down in the scale below; keeping always in mind, that from E to F, and from B to C, are *natural semitones*—that in the key of C major, the two semitones contained in the diatonic scale, are in their natural places, between the 3d and 4th, and between the 7th and 8th; and that therefore there are no sharps or flats in the signature of this key.

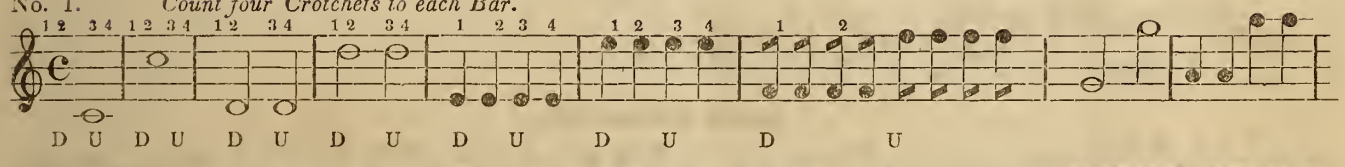
SCALE OF C. MAJOR.

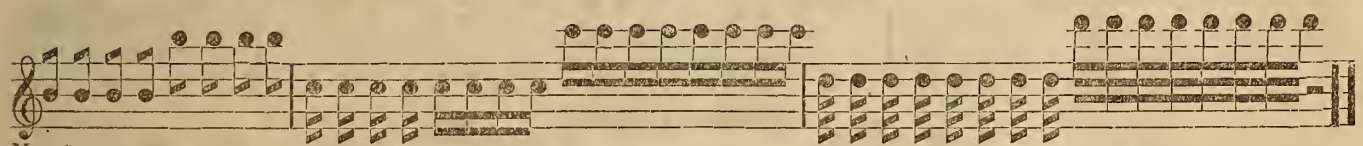


This is considered the best fingering of middle C, where it is necessary to *dwell on the note.* The fingering of this note in the gamut is better for rapid passages. For other fingering of the upper C, see Harmonics.

EXERCISES IN THE KEY OF C MAJOR.

No. 1. *Count four Crotchets to each Bar.*



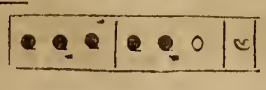


No. 2.



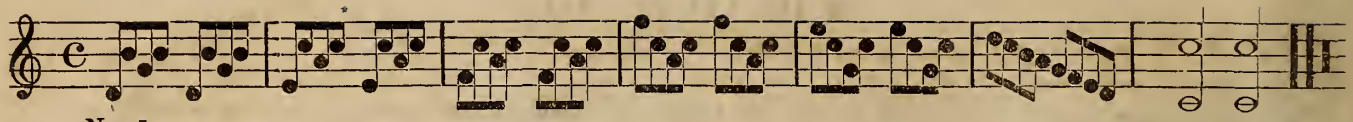
No. 3.





This fingering of E octave is the best and easiest in such passages as the above, and when the music is a rapid movement, though the E, as laid down in the gamut, is perfectly correct.

No. 4.



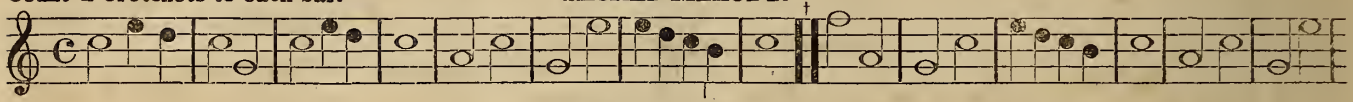
No. 5.



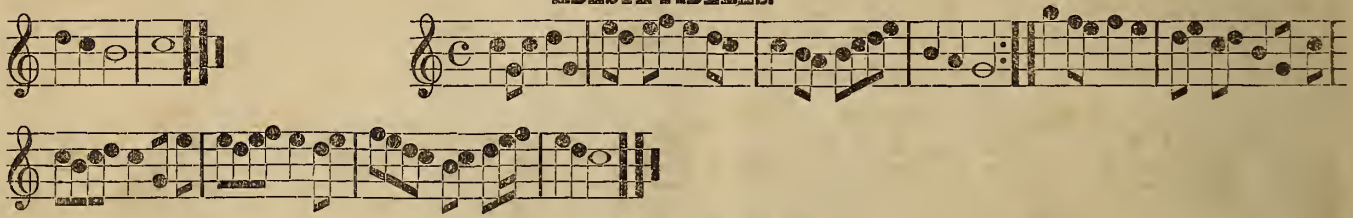
LESSONS IN FIRST DIVISION OF COMMON TIME.

Count 4 Crotchets to each bar.

SACRED MELODY.



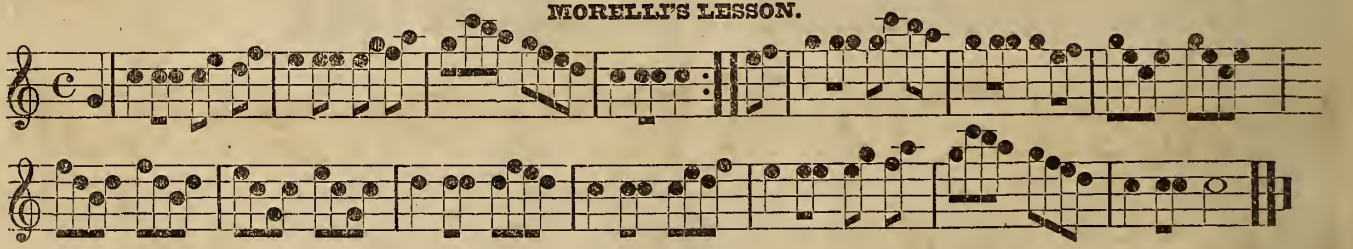
ADESTE FIDELES.



MARK MY ALFRED.

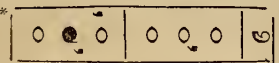


MORELLI'S LESSON.



JUBILEE MARCH.



*  In rapid passages, like those in No. 4, the C may all be fingered in the manner here laid down.

† A double bar, marked thus,  divides a piece of music into two or more strains. When marked thus,  or thus,  the performer must repeat the strain next to the dots. The close, or end of the whole piece, is marked thus, 

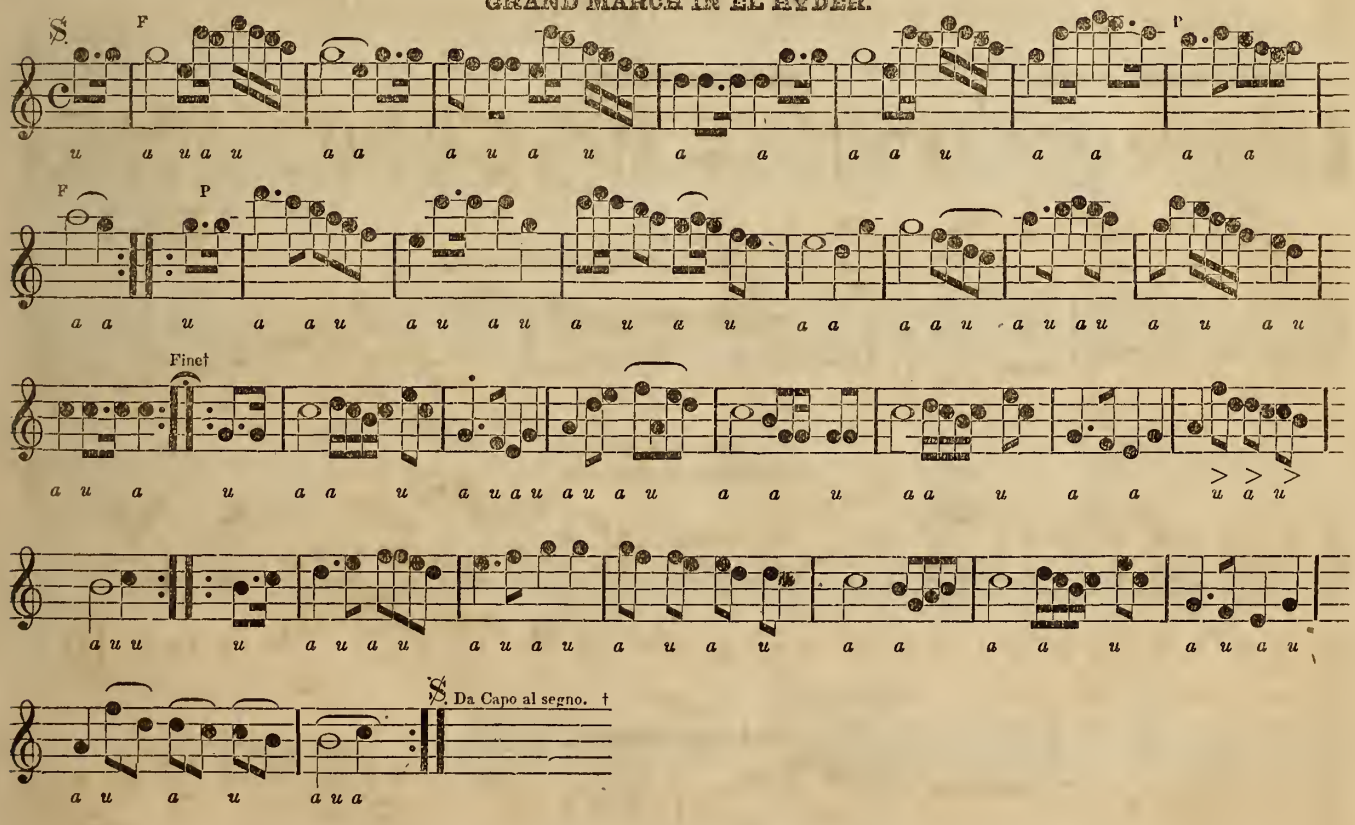
‡ A dot after a note, (or after a rest,) increases its length one half; and two dots adds *three quarters* to its original time. That is to say—a dotted quaver is equal to a quaver and a semiquaver; and two dots will make it equal to a quaver, a semiquaver, and a demisemiquaver. To illustrate the *effect* of dots, the Jubilee March, and Morelli's Lesson are inserted—the former with dotted notes, and the other written simply. They are precisely the same notes, but of very different character of music.



HAIL COLUMBIA.



GRAND MARCH IN EL HYDER.



OF ACCENT.

In reading, we require certain portions *emphasized*, or it becomes monotonous; so also in music, each measure is divided into *accented* and *unaccented* parts.

By accent, says Gardner, in his music of nature, we mean that stress or force put upon a sound which renders it more conspicuous than others, by which a peculiar expression, or rythm, is given to the musical phrase. By the peculiar construction of the ear, we learn that the different degrees of loud and soft, constitute one of its greatest pleasures, and that it is unfitted to receive two sounds of equal force in succession; and accent is necessary to parcel out the sounds into such portions as the ear can approve. In common time, of four crotchets in each measure, the first and third are *accented*, while the second and fourth

* 3 Denotes that any three notes marked thus, are to be played in the time of two of the same denomination.

† D. C. al segno, directs the performer *to repeat from the sign* 𝄋 and is called a "Da Capo." The pieces marked thus, generally end with the first or second strain; and in such cases "Fine" or "𝄐" is written over the double bar, as appears in the last example.

notes are *unaccented;* and this is natural, for, says Gardner, an accented sound invariably robs the following one of its energy. If we listen with care to the tread of our own, or another's feet, we cannot but notice that each alternate step is louder than the other, and that the walking pace of a man is in common time. Marches are therefore all in common time. The accented and unaccented parts, in some of the above examples, are noted by the letters *a* and *u*.

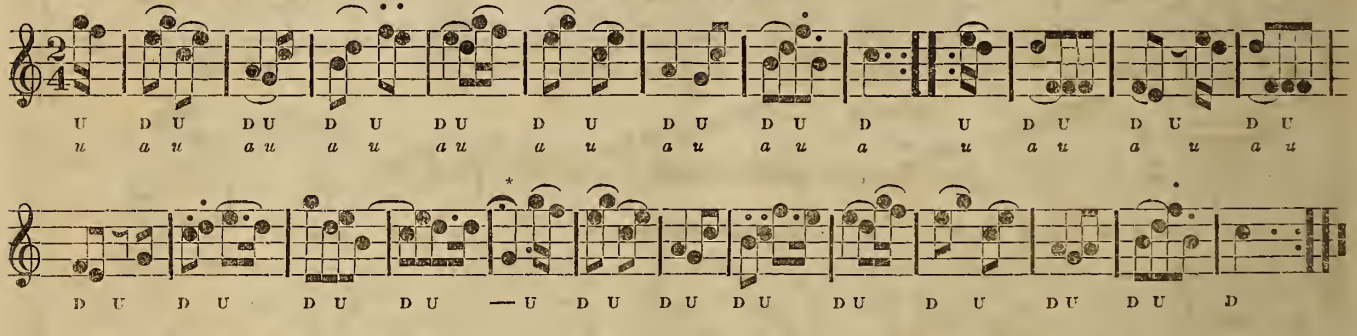
OF THE SECOND DIVISION OF COMMON TIME.

The pupil having *thoroughly* practiced the foregoing selections, and being supposed familiar with the first division of common time, may pass on to the *second* division of common time.

The first division being one semibreve, *or its equivalent*, as the length of a measure; the *second* division takes, as the length of a measure, one minim, *or its equivalent*, which is only one half as long, or $\frac{2}{4}$ths of the time of a semibreve. This division of common time is therefore designated by the signature $\frac{2}{4}$, and is beat in the same manner as the first division, with this exception; that instead of counting *four* to each measure, you count only *two;* and the foot is *down* at one, and *up* at two.

LESSONS IN THE SECOND DIVISION OF COMMON TIME.

Count two Crotchets in a Bar. **THE PLOUGH BOY.**



LA CRACOVIENNE.



* *A Pause*, marked thus 𝄐 over a note, directs that note to be *sustained* beyond its given time, as long as the performer may fancy. The effect of this mark is at times strikingly beautiful.

† The *accent* in $\frac{2}{4}$ time, corresponds with the beat, and is on the first note of each measure, and the second part of the measure is *unaccented*, as marked in the above first example. When the *regular* accent is in any way broken, as in *La Cracovienne*, it produces what is called SYNCOPATION. Syncopation is, therefore, striking with emphasis a note just preceding or following the regularly accented note in the measure, and this effect may be continued through any number of measures, by connecting the short or "*driving note,*" in one measure with the short note in the next measure, and emphasizing the intermediate notes, and is written thus:

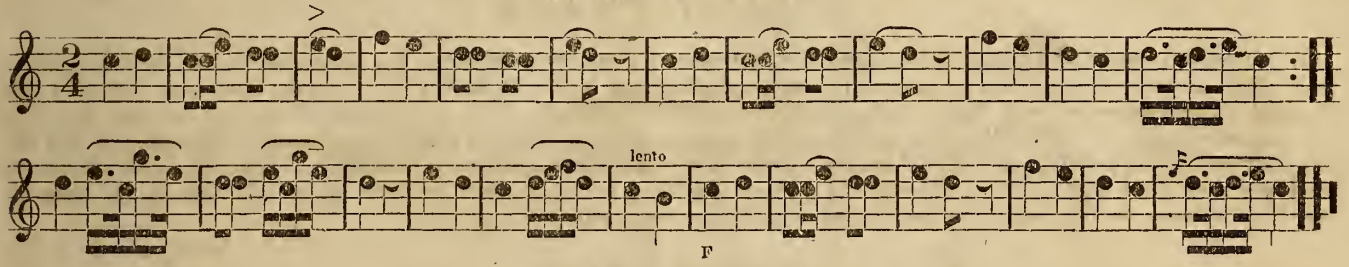


Syncopated notes express agitation, surprise or fear; and the effect is frequently most powerful and surprising.

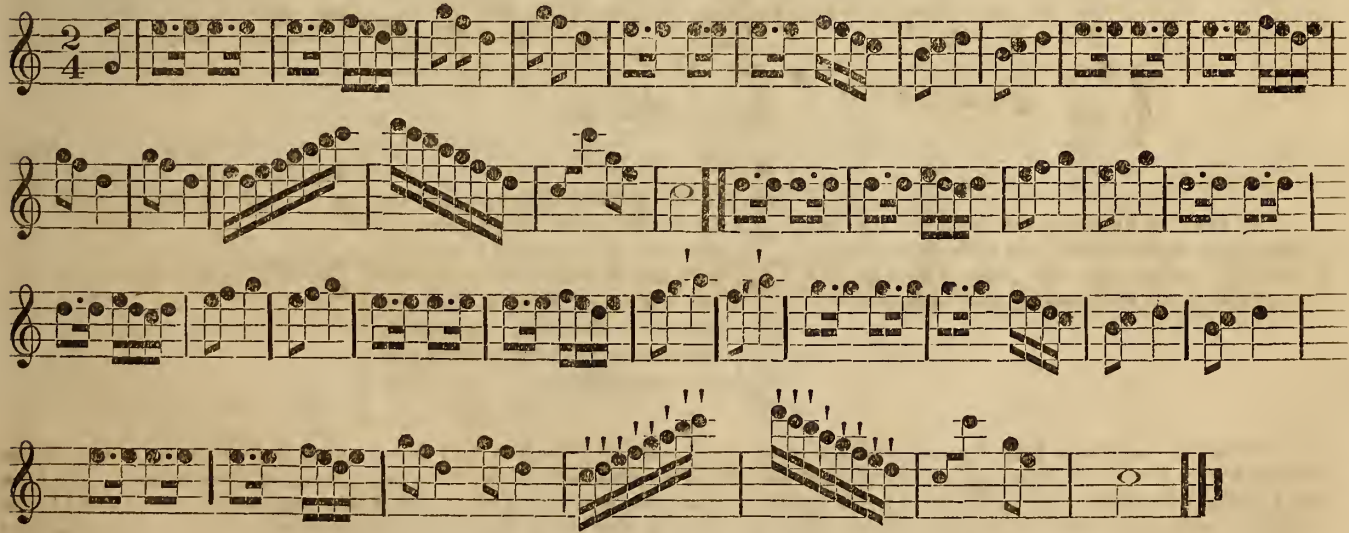
THE HUNTSMAN'S CHORUS, in Der Freichutz.



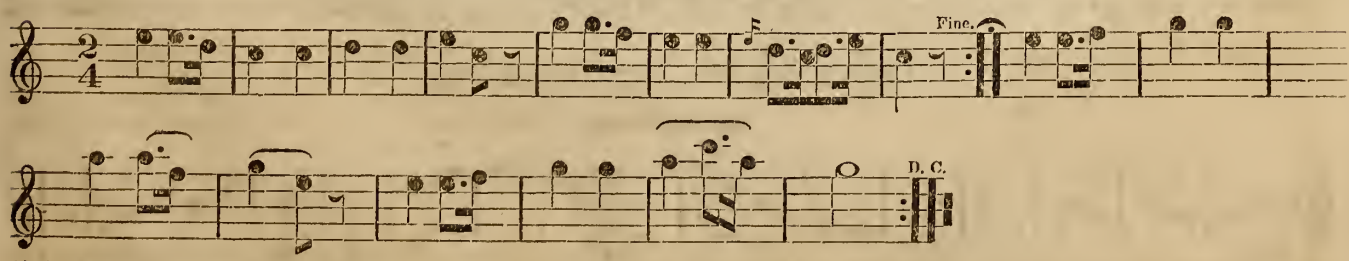
THE MERMAID'S SONG.



GAMBATTI'S CELEBRATED TRUMPET MARCH.



ROUSSEAU'S DREAM.



* The marks "1st time"—"2d time"—direct the measure marked "1st time," to be played in its order to the double bar; and on *repeating* that strain the measure marked "1st time," should be omitted, and the measure marked "2d time," should be played in its stead, and the piece then proceeds to its conclusion.

CEASE, SWEET GIRL.

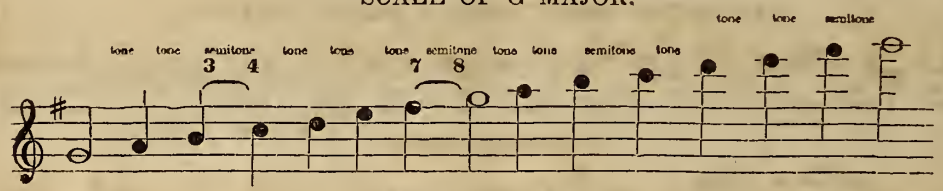


The pupil is presumed, by this time, to be familiar with the key of C major, and to be capable of playing any piece *in common time*, in this key, with ease; and unless this be the fact, he is advised to continue his practice in that key, until he can do so. It is proposed now, as the most convenient course, to change the key from C major, to the key of G major, or, as it is sometimes called, the key of one sharp.

OF THE KEY OF G MAJOR.

In this scale the tonic or key-note is G, which is a fifth above C; and by referring to the explanation of the diatonic scale as to the place of the semitones; and by making the same calculation as he did in the key of C, for the semitones, the pupil will find that, as he commences with G, the first semitone is already in its proper place, between the 3d and 4th, because from B to C is a *natural semitone*. He will also find, that now there is no semitone where it should be between the 7th and 8th, but that it is between the 6th and 7th, or E and F natural, as that is also a *natural semitone*. Therefore, to make the scale correct, he must now raise the F half a tone; and instead of making it *natural*, as before, make it *sharp*, which will thus change the semitone from between the 6th and 7th to the 7th and 8th, and the scale will then read thus:

SCALE OF G MAJOR.



This mode of fingering F♯ with the *F♮ key open*, is the most perfect; and some flutes are flat without it, producing G♭ instead of F♯: the lower F♯ is, in all respects, similar to this.*



Mr. Taylor's flutes require the 2d instead of the 3d finger of the left hand to be raised to produce F♯ octave; and when G and F♮ are alternated rapidly, that fingering is the most convenient; but the mode used here is the best when practicable.

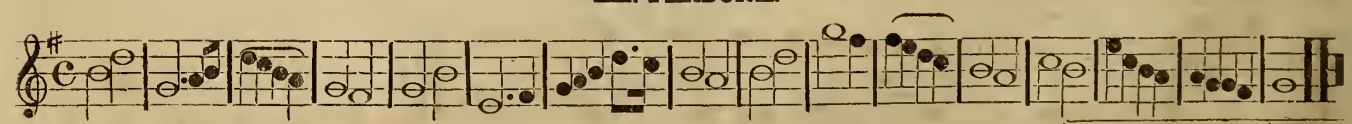


In this key the signature after the clef, being a sharp on F, *all* the F's *above* and *below*, must now be made sharp, unless contradicted by a *natural*, thus, ♮; which restores a note, that was before flat or sharp, to its *natural* sound. We have already seen, that when a sharp is placed befor a note, it raises that note half a tone; and if that note, so sharped, should be the *last* note in a measure, and the *first* note in the next measure be the *same*, the effect of the sharp extends to the *latter*, and raises that note also, half a tone. The same rule applies to flats which depress a note half a tone.

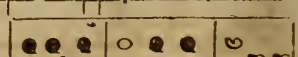
When flats or sharps are inserted in a piece, other than such as are indicated by the *signature*, they are called ACCIDENTALS.

LESSONS IN THE KEY OF G MAJOR.

AH! PERDONA.

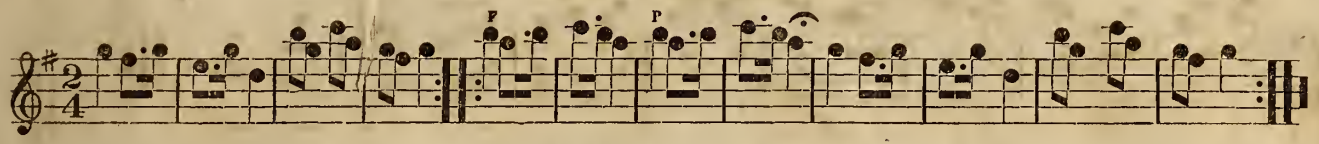


* Mr. Nicholson strongly recommends the performer to finger the two lower F♯ in descending passages, thus:



It is a matter of convenience, as to fingering, and a question of taste, as to the *tone;* as the mode given in the scale of G above, is conceded to be correct with the F♮ key raised.

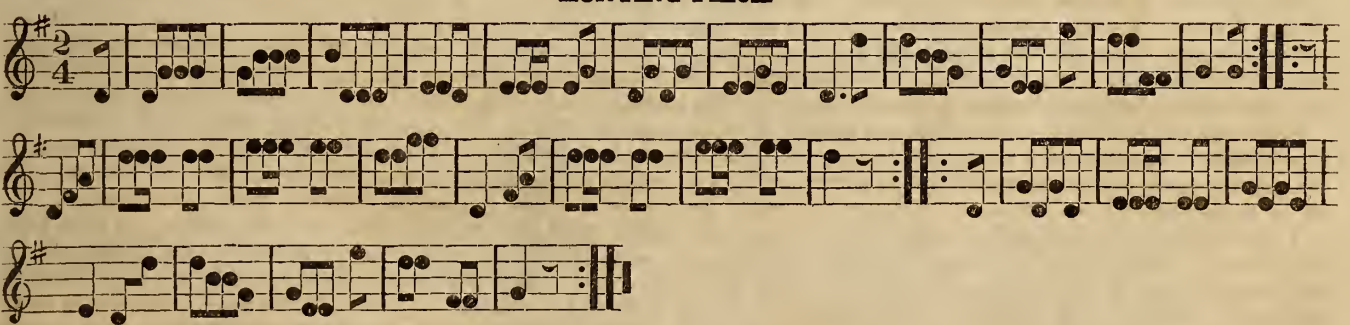
THE VESPER BELL.



OH! EVER IN THIS BOSOM.

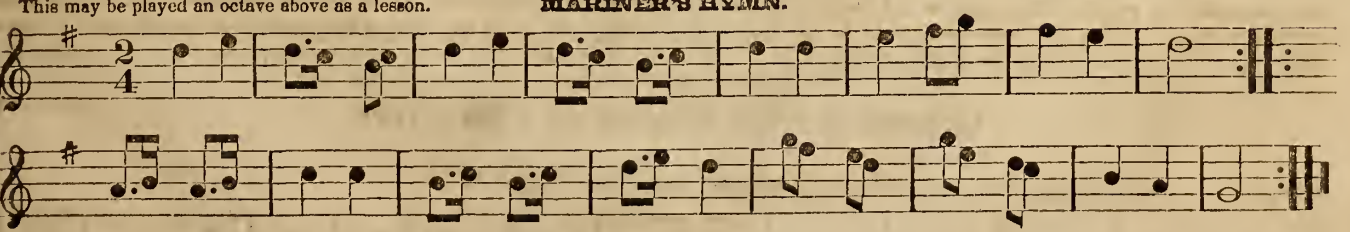


HUNTING PIECE.

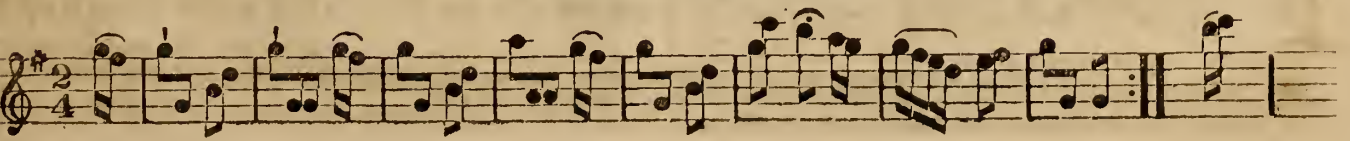


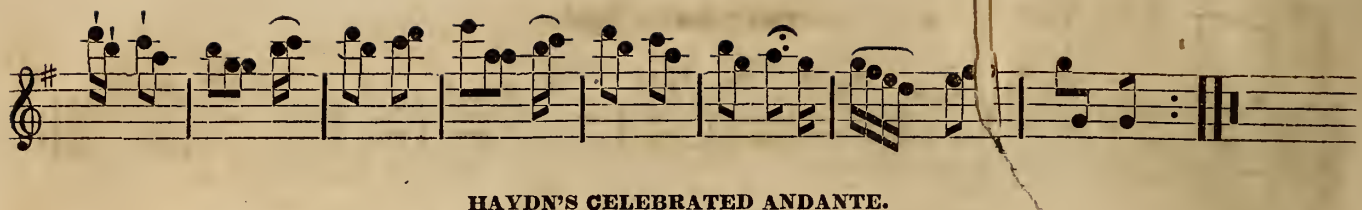
This may be played an octave above as a lesson.

MARINER'S HYMN.



MY LOVE, SHE'S BUT A LASSIE, YET.





HAYDN'S CELEBRATED ANDANTE.



OF TRIPLE TIME.

There are but two *general* divisions of time, viz: Common Time and Triple Time. Common and triple time are each *subdivided* into *simple* and *compound;* but, according to the original plan of this work, the design of which is, that the pupil may not be perplexed with the complication of rules; we shall only speak of the *simple* divisions of common and triple time at present, and hereafter we shall explain the varieties of compound time.

We have seen that simple common time contains two or four equal parts in each measure, and with these the pupil is presumed now to be thoroughly acquainted. Triple time contains *three* equal parts in each measure, that is to say, three minims, marked $\frac{3}{2}$, three crotchets, marked $\frac{3}{4}$, or three quavers, marked $\frac{3}{8}$. The first species, $\frac{3}{2}$, is seldom used except in some specimens of sacred music; and as it is beat in the same manner as $\frac{3}{4}$, we proceed to explain this latter division of triple time, it being most suitable to our present purpose.

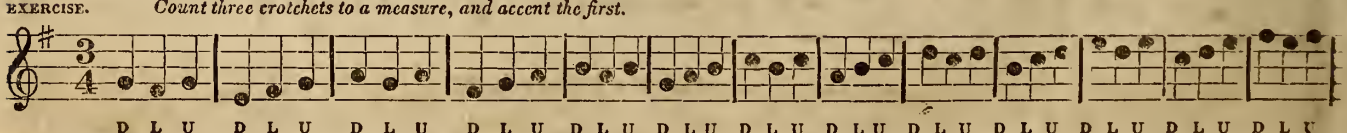
The signature $\frac{3}{4}$ represents three fourths of a semibreve, or *three crotchets in a measure;* and the rule generally given for beating $\frac{3}{4}$ time, is that the foot should come *down* at the beginning of each measure; *(this is correct, and without exception;)* and should come up on the last *third* of the measure. But, by this rule, there is no direction, (while beating with the foot,) how to *count* the time of the *second* note in the measure. For this deficiency, I would suggest a remedy, which is this: let the knee, or foot, be moved to the *left*, on the second part of the measure, and it will then be beat thus: DOWN, LEFT, UP.

I have always found this a *convenient* and correct count for *one, two, three;* and, with all due deference to the old system, I would strongly recommend it as the best—as the *heel* should never be raised from the floor, it is the *only* means left of marking the *second* portion of the measure. Not so when beating $\frac{3}{4}$ time with the *hand*, for then the heel of the hand is brought down on the second part of every measure; but now our hands are otherwise employed, and the knee can be easily substituted.

Triple time is a beautiful and graceful movement, and some of the most celebrated specimens of composition, are to be found in this mode. Gardner, in his music of nature, has very aptly compared triple time to the graceful motion of a horse *cantering*, and common time, to the stately movement of an army marching. As we have before noticed the fact that in a man's walking pace, every *alternate* step is louder than the other, so also, in the canter of a horse, we must see that every *third* step is louder than the other two; and this throws the sounds into triple time. Though the *two last parts* of a measure in triple time are said to be *unaccented*, yet, *as between these two parts*, there is a partial accent on the *last*, which should be a little stronger than the one preceding it. This may also be noticed in the canter of a horse—the *third* step is louder than the *second*, but not so loud as the first. Waltzes exhibit the triple accent.

LESSONS IN FIRST DIVISION OF TRIPLE TIME.

EXERCISE. *Count three crotchets to a measure, and accent the first.*

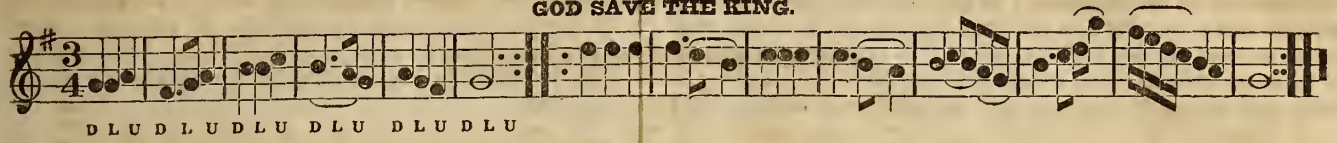


* This mark > directs a *sudden, forcible emphasis* to be laid on the first part of a note, and to decrease on the second part. The expression which a proper attention to these marks produces, is astonishing, especially in a plaintive air. They are usually neglected, but they are essential to express the author's sentiment. (For a general account of these marks, see embellishments, on a subsequent page.

† A double dot adds three quarters to the original length of a note.



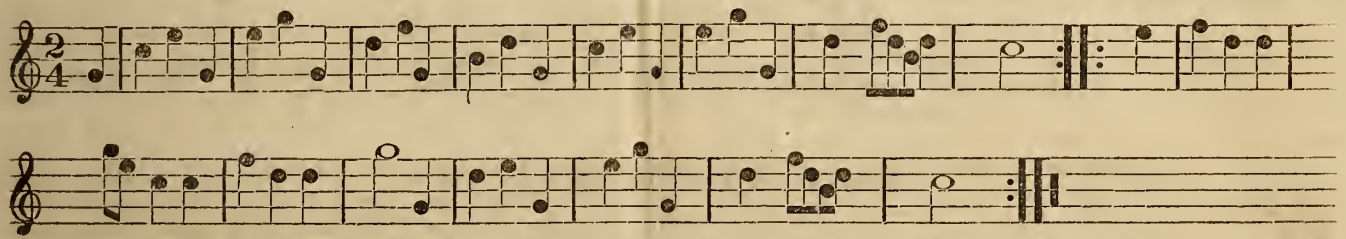
GOD SAVE THE KING.



BUY A BROOM.



WALTZ, BY MOZART.



HUMMEL'S WALTZ.



AIR, BY BEETHOVEN.



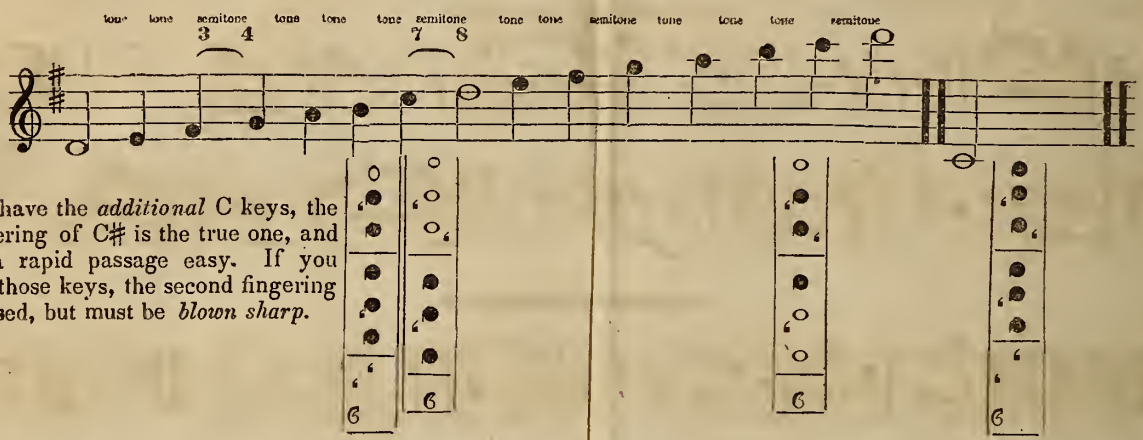
* See note under the scale of G major, on flats, sharps, naturals, and *accidentals*.

† E has been substituted for C♯ in the original of this air, to avoid any sharp not yet exhibited to the pupil; any other alterations which may be noticed, are made with a view to preserve the system on which this work is founded.

OF THE KEY OF D. MAJOR.

The next key in the order here proposed, is the key of D. major, which is a fifth above the last key, G major. The pupil, by referring to the explanation of the diatonic scale, and keeping in mind that the natural place for the two semitones, is between the 3d and 4th, and between the 7th and 8th, will find by taking D for the tonic or key note, (which always regulates the signature of the simitones,) he must now add another sharp to the scale, as follows: commencing with D, we have the F already sharp, and the first semitone in the scale, is consequently in the proper place: as we proceed, the 2d semitone is now found between the 6th and 7th, (from B to C being a natural semitone,) and therefore we must raise the C natural half a tone, to C *sharp;* thus bringing the 2d semitone to its proper place, between the 7th and 8th: then making all the F's and C's sharp, above and below, the signature will be *two* sharps, and the scale will read thus:

SCALE OF D MAJOR.



If you have the *additional* C keys, the first fingering of C♯ is the true one, and renders a rapid passage easy. If you have not those keys, the second fingering is to be used, but must be *blown sharp.*

LESSONS IN THE KEY OF D MAJOR.

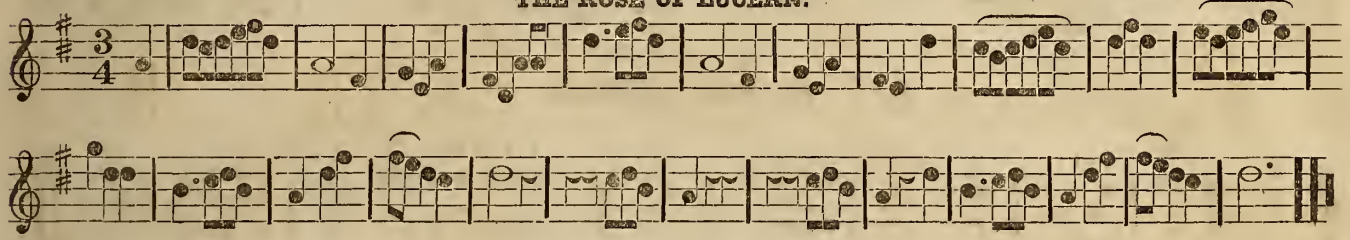




HUNGARIAN WALTZ.



THE ROSE OF LUCERN.



THE SWISS BOY.



MI PIZZICA MI STIMOLA.



* A bind over two notes on the same line, directs the *two* to be played as *one*, and not struck separately.

† The sign 3 over any three notes, directs the three to be played in the time of two of the same denomination—as three semiquavers in the time of two semiquavers.

ROW GENTLY HERE, MY GONDOLIER.



LE PETIT TAMBOUR.



OF THE SECOND DIVISION OF TRIPLE TIME.

We have alrcady scen that there are two divisions of simple triple time. The signature of the first division is $\frac{3}{4}$, and of the second division $\frac{3}{8}$. The only difference then is, that the second division is a more lively movement, and contains only *half* the time of the first division, or $\frac{3}{8}$ *of a semibreve in each measure;* so that, instead of *three crotchets*, or their equivalent, as in $\frac{3}{4}$ time, we have now, only *three quavers*, or their equivalent, in each measure; and therefore the time is designated, after the clef, by the fraction "$\frac{3}{8}$:" one quaver being *one eighth* of a semibreve.

The manner of counting and beating the *first* division has been explained; and the lesson under it should be *thoroughly* practised, and rendered *familiar*, before proceeding farther. When this is accomplished, the pupil will be competent to execute with ease the 2d division of triple time, which is *counted*, and *should be beat*, in the same measure as the first division. The following lessons will exemplify this subject more fully.

LESSONS IN SECOND DIVISION OF TRIPLE TIME.

EXERCISE. Count three quavers in each measure.

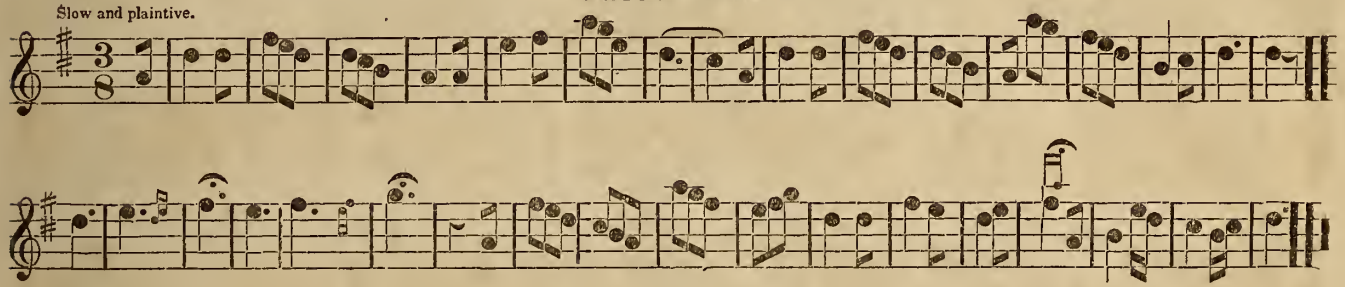


LOVE'S RETORNELLA.



SWEET HOME.

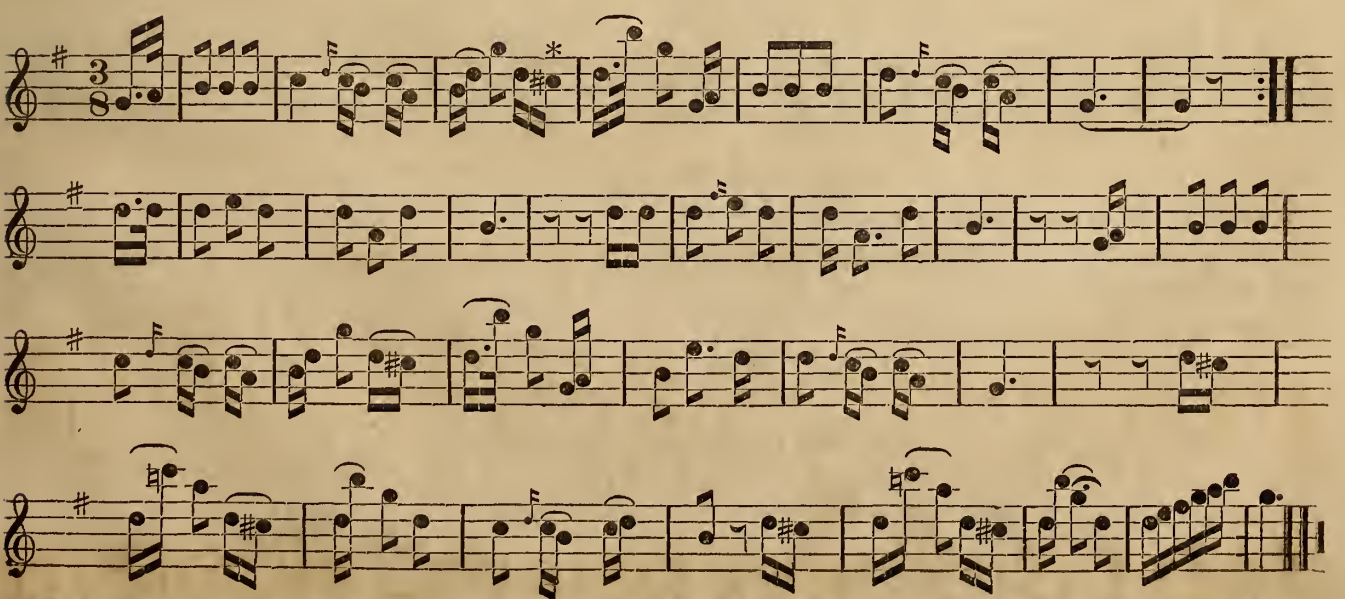
Slow and plaintive.



SWISS WALTZ.



BY THE MARGIN OF FAIR ZURICH'S WATERS.



*See reference to accidentalas, under scale of G. Major.

THE GUARACHA WALTZ, or the CASTILLIAN MAID.



LA CACHOUCHA.

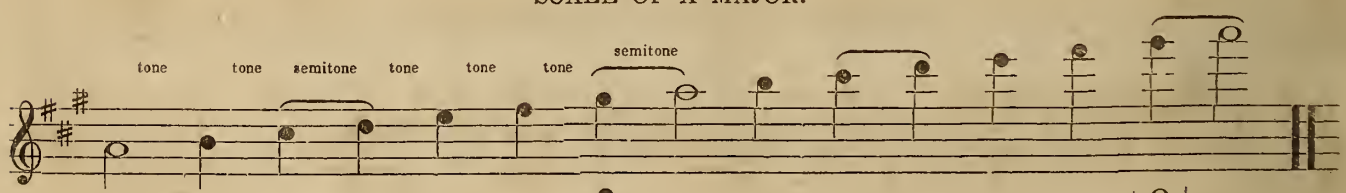


OF THE KEY OF A MAJOR.

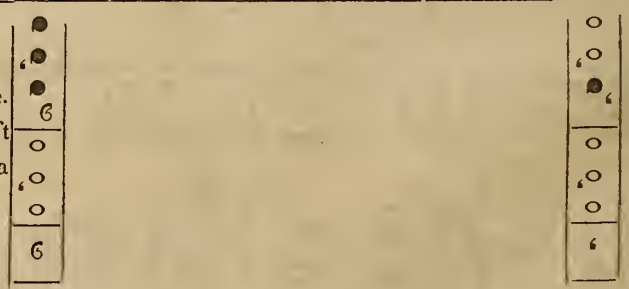
The next fifth above D, (which was the last tonic,) is A. Taking the diatonic scale, and keeping in mind that the semitones must occur between the 3d and 4th, and between the 7th and 8th from the tonic, and taking A for the tonic or key note, we have already C and F sharp, and thus far the scale is correct; but to bring the next semitone between the 7th and 8th, we must now add another sharp, viz: G sharp; otherwise the second semitone would occur between the 6th and 7th, which, we have seen, is incorrect.

We have now, therefore, three sharps, F, C, and G; and this is called the key of A major—A being the tonic, and the scale will read thus:

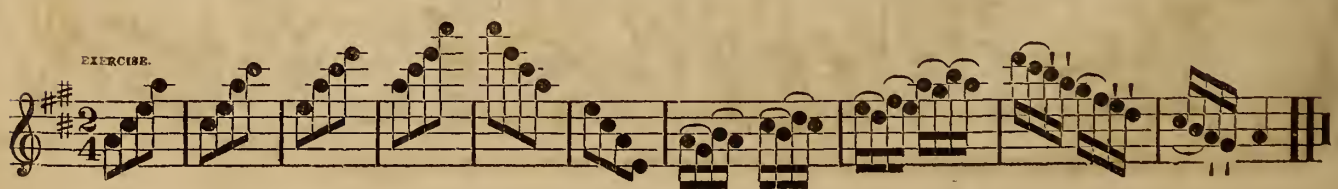
SCALE OF A MAJOR.



G♯ on the 2d line, is fingered exactly as G♯ above. The G♯ key is raised with the little finger of the left hand, and when A and G♯ are *alternate* notes in a *rapid* passage, the key may be kept open.



LESSONS IN THE KEY OF A MAJOR.



EXTRACT FROM AN OLD GERMAN SYMPHONIA.

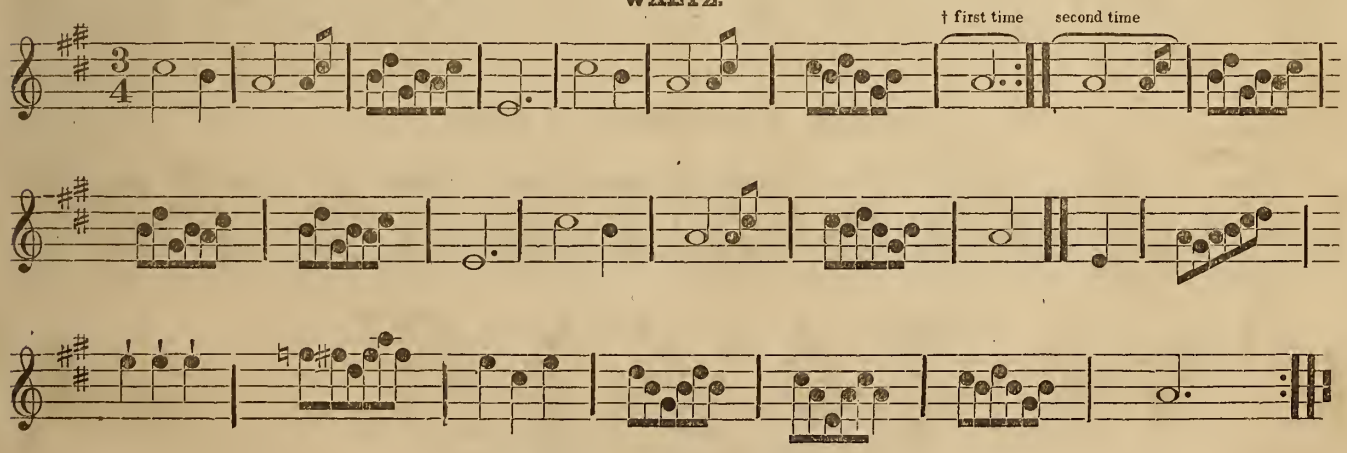
Filtz.



ISLE OF BEAUTY.



WALTZ.



HAYDN'S CELEBRATED ANDANTE.‡

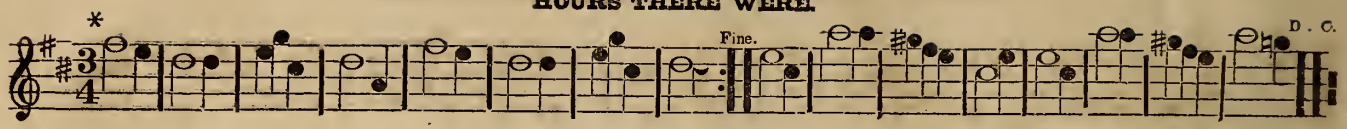


* F♯ is here substituted for D♯ of the original air; which latter sharp has not yet been introduced in the scales.

† See note on page 13—ante.

‡ This same celebrated movement may be found in the key of G, *to which refer* for description of marks of emphasis.

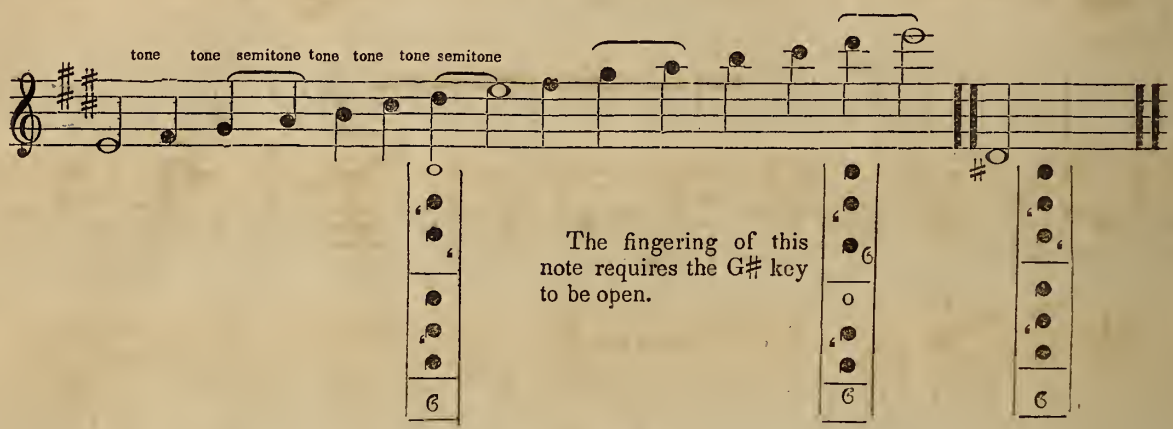
HOURS THERE WERE.



OF THE KEY OF E MAJOR.

E is the next fifth above A, (our last key note.) Taking the same explanation of the diatonic scale, that we have made in the preceding keys, we have already F, C, and G sharp; and having now E for our tonic, or key note, we find the first semitone in its place, between the 3d and 4th; but there is none between the 7th and 8th, until the D is made sharp. This is the 4th sharp now added, and the scale will read thus:

SCALE OF E MAJOR.



LESSONS IN THE KEY OF E MAJOR.

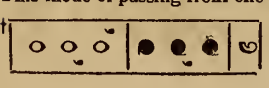
EXERCISE.



NO, 'TWAS NEITHER SHAPE NOR FEATURE.

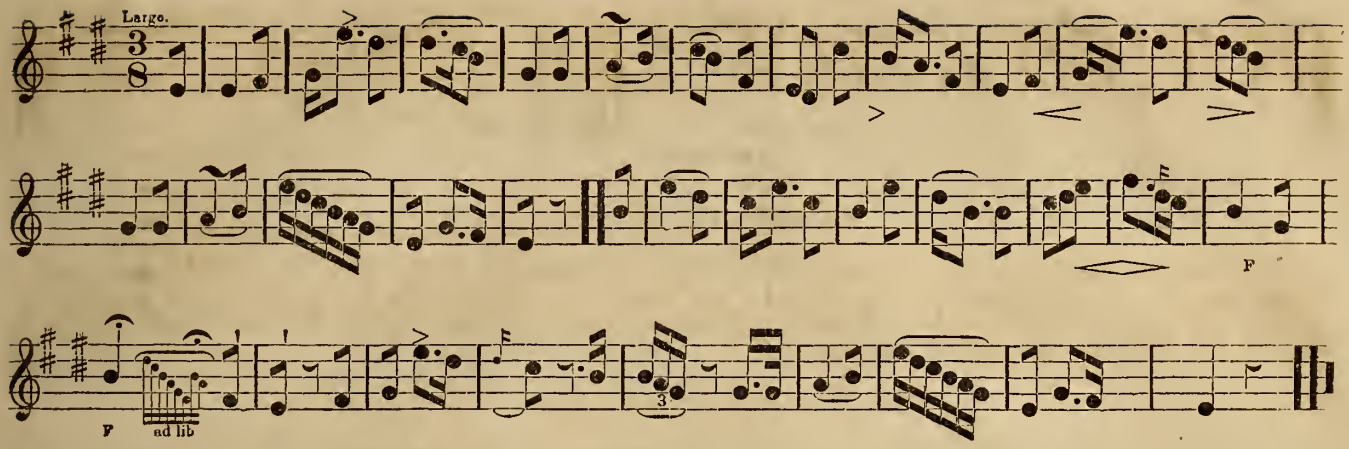


* Though the signature of this piece is in D, *two sharps*, the *third* sharp, G, is introduced in the second part, and it is then in the key of three sharps. It would end on A, the key note of three sharps, were it not brought back into two sharps, by the G natural, at the conclusion, and the repeat. This mode of passing from one key to another, is called *modulation*, of which this is the simplest form.



† This is the only practicable fingering of C sharp, in passing to and from D sharp, in passages like the above. It must be *blown* quite *sharp*, as directed under the key of D two sharps. The same rule applies to the octave C sharp.

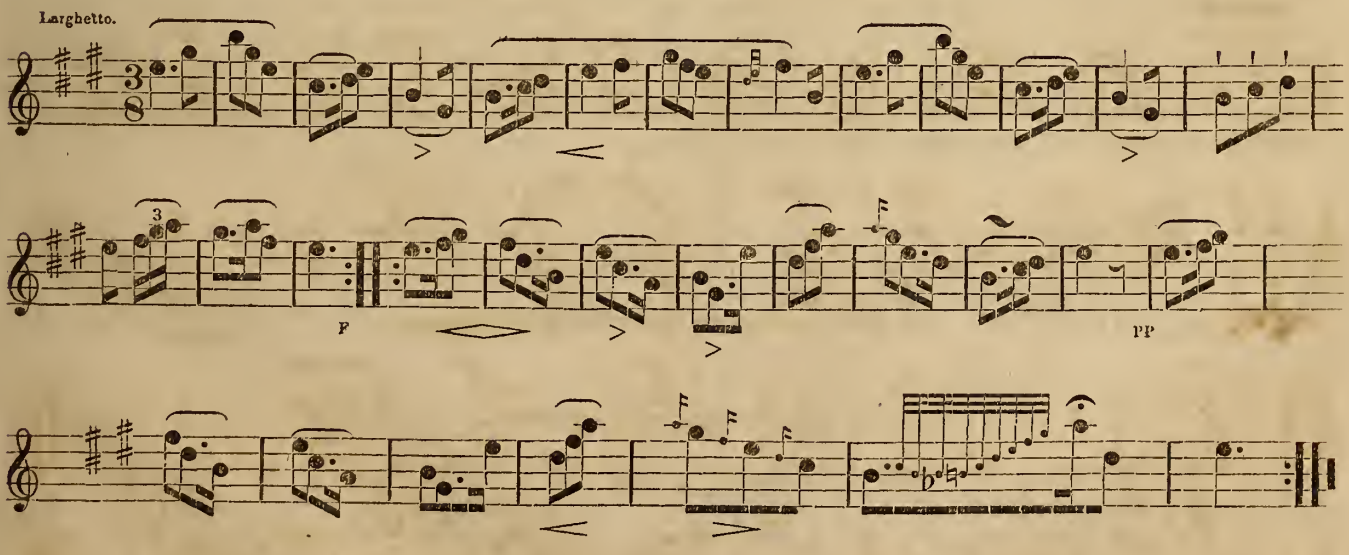
YOUNG LOVE.



THE LAST ROSE OF SUMMER.



LULLABY.



The foregoing key of E major, is a peculiarly *brilliant* and beautiful key, and deserves *careful* attention. It will eventually become a favorite key with those who study it sufficiently to appreciate its beauties.

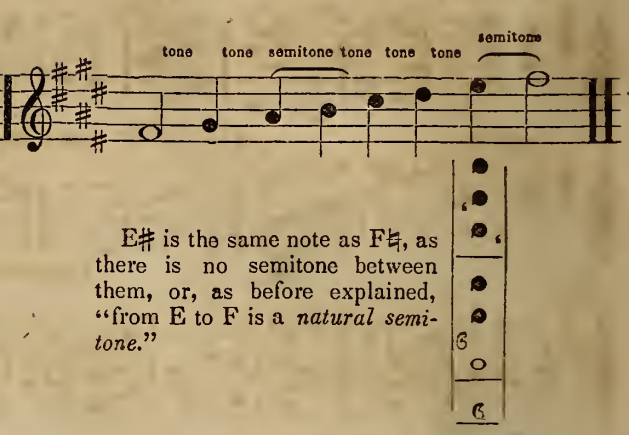
It is proposed now, to exhibit *only* the *scales* of B major, (which is the key of five sharps,) and of F♯ major, (which is the key of six sharps,) and to omit any *lessons* for *practice* in those scales. The key of C♯ major, or seven sharps, is synonymous with D♭ major, or five flats, and will be found under the latter signature.

Our reason for omitting the lessons in the keys of five and six sharps, is, that they are *comparatively* very seldom used, and though these extraneous keys have, of late years, come more into vogue than formerly, the beauties of the flute are not, as we think, enhanced by their use.

SCALE OF B MAJOR, OR FIVE SHARPS.



SCALE OF F♯ MAJOR, OR SIX SHARPS.



E♯ is the same note as F♮, as there is no semitone between them, or, as before explained, "from E to F is a *natural semitone.*"

These keys will hereafter be adverted to, in describing the HARMONICAL CIRCLE, which will show that the above key of B five sharps, is synonymous with C♭, or seven flats; and that the above key of F♯, or six sharps, is also synonymous with G♭, or six flats.

OF THE REMAINING DIVISIONS OF TIME.

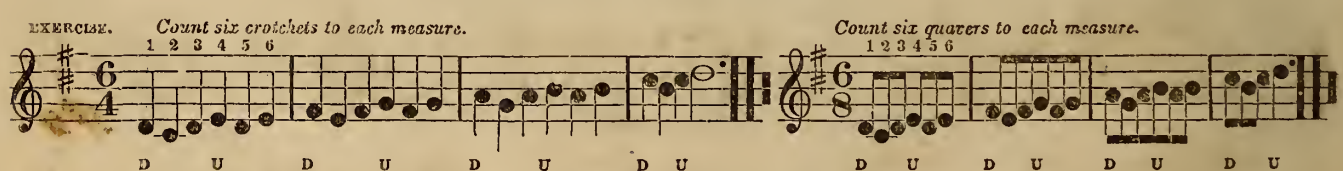
As we are not to proceed farther with examples of the other major keys in *sharps*, it is a convenient and proper opportunity to explain to the pupil the remaining divisions of time, *now*, before proceeding with the major keys in flats. We have already seen, (by the section on triple time,) that common and triple time are each *subdivided* into simple and *compound* varieties

Compound common time has two varieties. The *first* contains six crotchets, or their equivalent, in each measure, marked $\frac{6}{4}$, or six fourths of a semibreve. The *second* has six quavers, or their equivalent, in each measure, and is designated by the fraction $\frac{6}{8}$, or six eighths of a semibreve.

Compound triple time has also two varieties. The *first* contains nine crotchets, or their equivalent, in each measure, and is designated by the fraction $\frac{9}{4}$. The *second* contains nine quavers or their equivalent, in each measure, and is designated by the fraction $\frac{9}{8}$. These latter divisions of triple time rarely occur, as they are no more nor less than three measures of *simple* triple time thrown into one. It is true, it may be said, there is a difference so far as *accent* is concerned; but for our present purpose, this explanation is sufficient.

Compound common time is beat in the same manner as $\frac{3}{4}$ time, viz: two beats in each measure, one down and one up; but you must *count three*, or *triplets* to each beat, which is six in each measure, instead of *one* to each beat, as in common time. There are a great many interesting compositions in compound common time, and the lessons which follow will be necessary to illustrate the subject, keeping in mind that $\frac{6}{4}$ and $\frac{6}{8}$ are beat in the same manner; the only difference being that the latter movement is written in *quavers* and the former in *crotchets*, or their equivalents. $\frac{6}{4}$ time is seldom found, as it is more natural to write *two* measures of $\frac{3}{4}$ time instead of *one* measure of $\frac{6}{4}$ time.

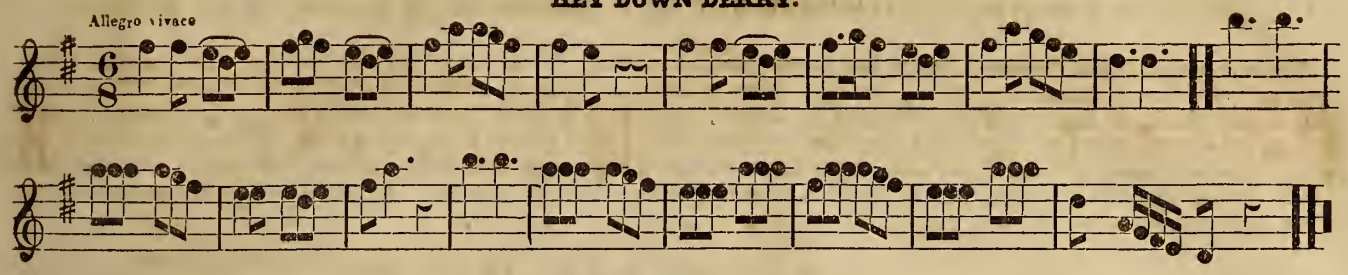
LESSONS IN COMPOUND TIME.



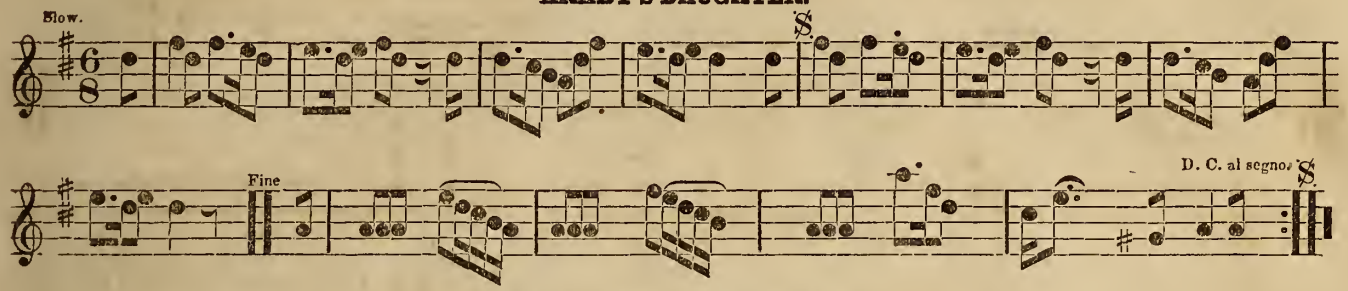
OH! IT WAS NOT FOR ME.



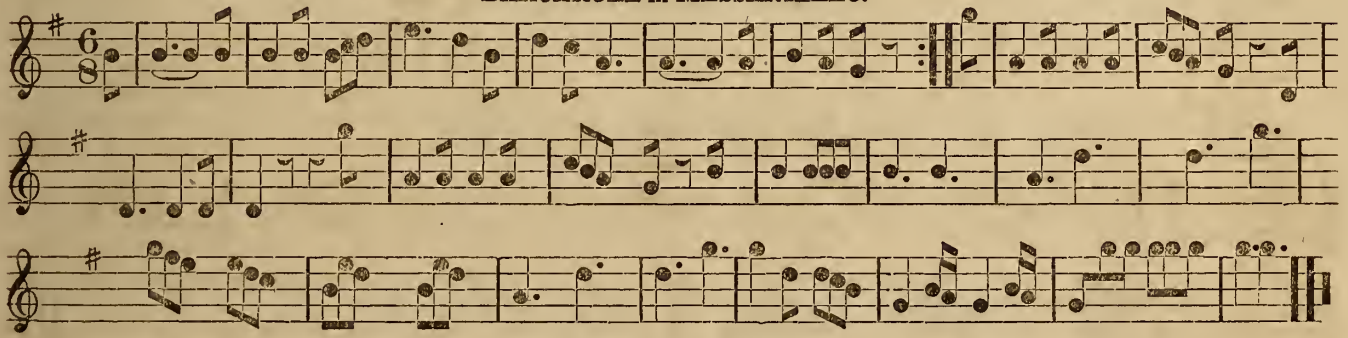
HEY DOWN DERRY.



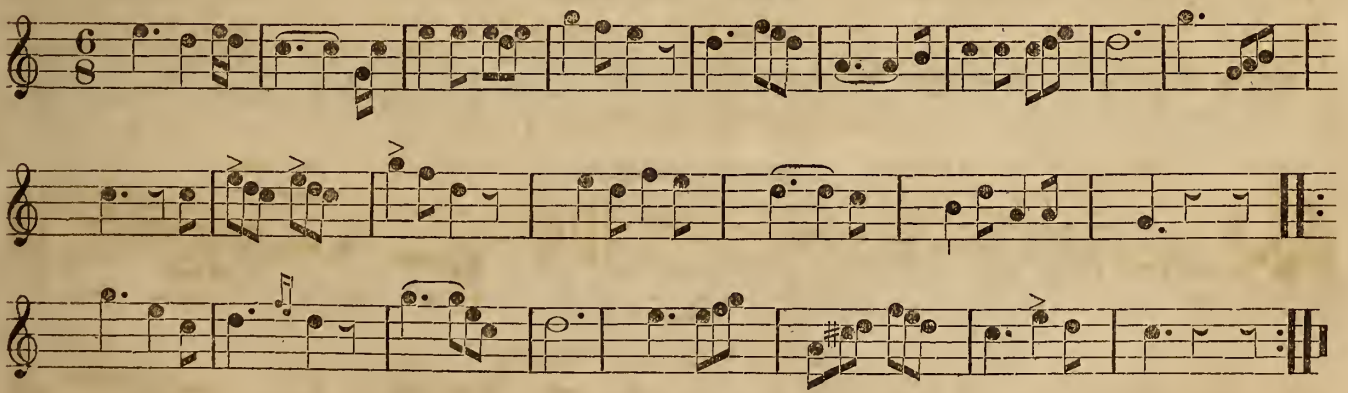
ARABY'S DAUGHTER.



BARCAROLE in MASSANIELLO.



DEAR NATIVE HOME.



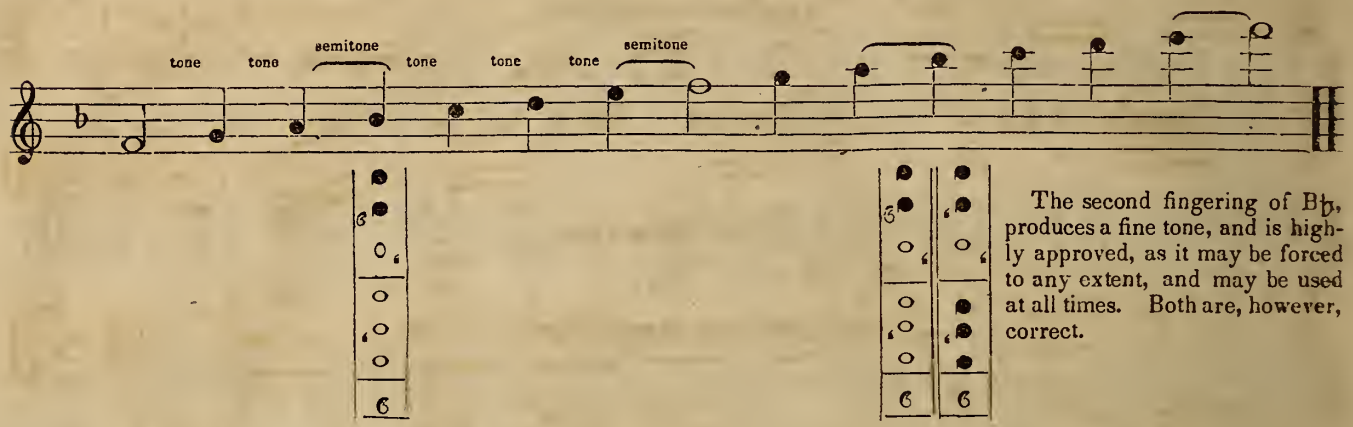
KATE KEARNEY.



OF THE KEY OF F. MAJOR.

The tonic of this key is F *natural*, which is a *fourth* above C natural. These major keys which have *flats* for their signatures, progress from C natural by *fourths;* and they differ, in this point, from the major keys which have sharps for their signatures, and which, we have seen, progress from the same C, by *fifths*. Taking F natural for our key note, and *leaving out of the scale the sharps*, which we have heretofore used, we look for the *first semitone* between A and B—the third and fourth; and as it is *naturally* between B and C, we make the B *flat*, to reduce the semitone to its proper place. The second semitone, from E to F, (being a natural semitone,) will be found in its place, between the 7th and 8th. All the B's above being rendered flat by the signature, the scale will read thus:

SCALE OF F MAJOR.



The second fingering of B♭, produces a fine tone, and is highly approved, as it may be forced to any extent, and may be used at all times. Both are, however, correct.

LESSONS IN THE KEY OF F MAJOR.

EXERCISE.

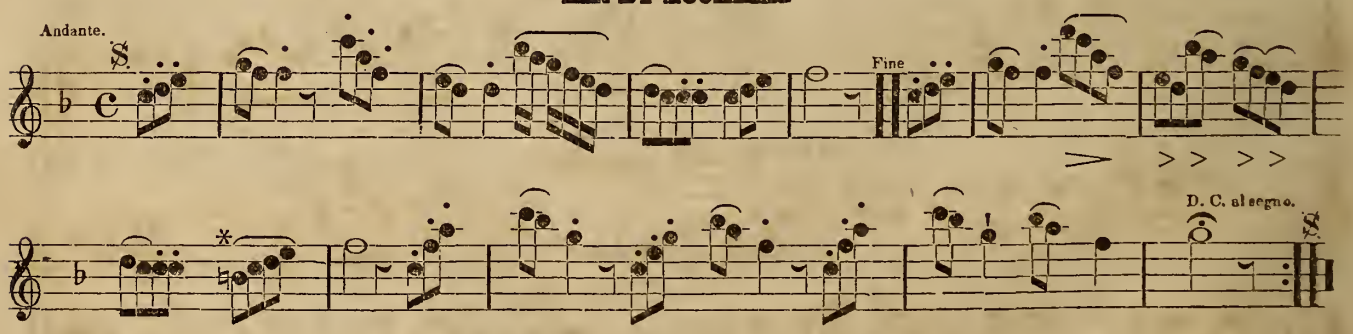


N. B. The above exercise should not be played in triplets.

FRESH AND STRONG.



AIR BY KOCHLER.



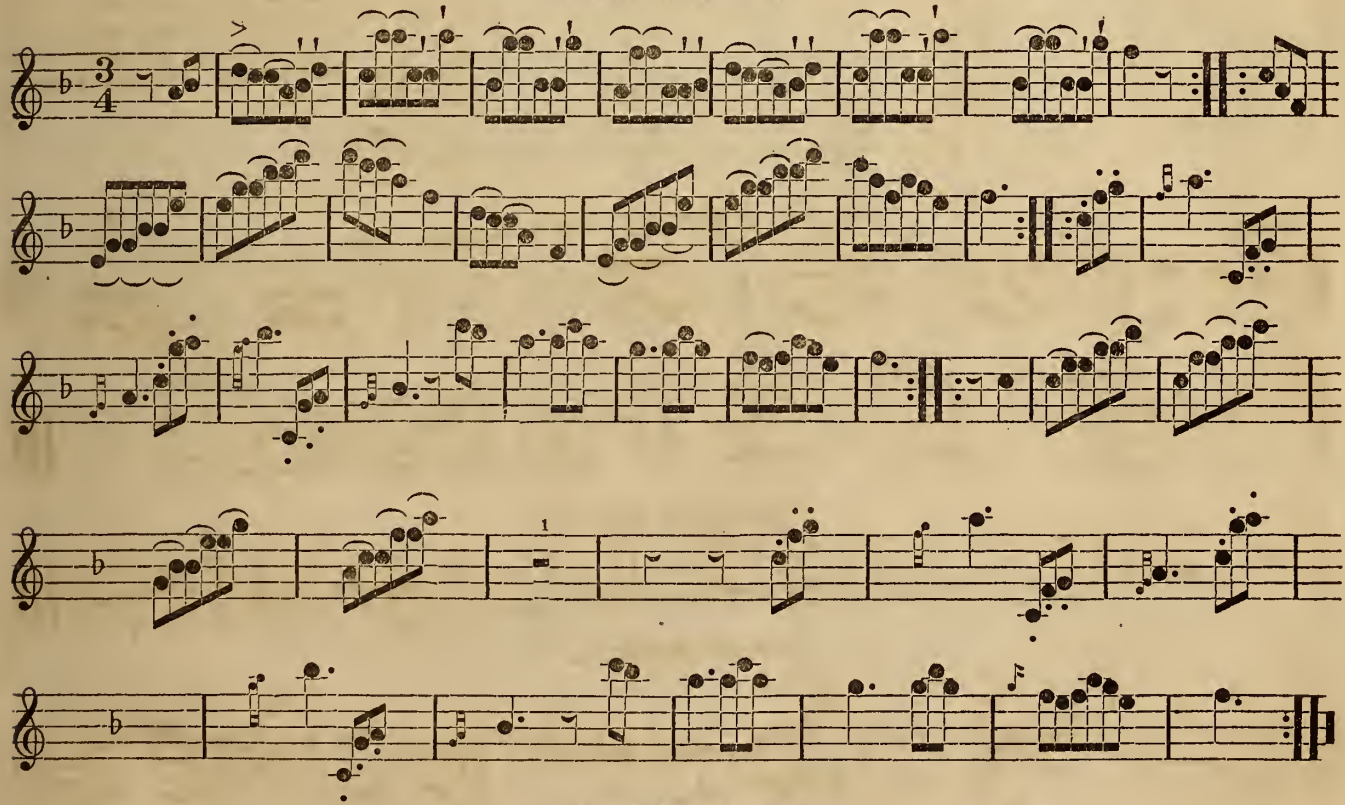
WALTZ, from the Barber of Seville. Rossini.



* A natural only has effect in the measure where it occurs, *and no farther.*



THE STOP WALTZ.



SAVOURNEEN DEELISH.



OF THE KEY OF B♭ MAJOR.

The tonic of this key is B♭, which, by counting *upwards*, will be found to be a fourth above F♮, our last key note. Commencing with B♭, for our tonic, and looking for the semitones between the third and fourth, and between the seventh and eighth, we find that, to bring the first semitone to its proper place, we must reduce the fourth note in the scale, half a tone, making it E♭, synonymous with D♯. The second semitone will be found in its proper place; and this gives us, therefore, two flats for our signature, viz: B and E. The scale will then read as follows, the E♭ being fingered as D♯.

SCALE OF B♭ MAJOR.



E♭ below, is produced with all the finger holes closed, and this may be also, with great convenience, as the note can then be forced, and not be too sharp.





This note may be considered as almost useless, few flutes being capable of producing the tone. It is given for form's sake.



LESSONS IN THE KEY OF B♭ MAJOR.





* If the pupil have a flute with the *long* F key, it may be proper, *here*, to remark, that it is intended to facilitate the execution of certain passages in *this* and the succeeding keys. It is used in the place of the short F natural key, (being raised by the little finger of the left hand,) and it enables the performer to glide from E flat to F natural, *without any intermediate note*, as the third finger of the right hand and long key, may be raised *simultaneously*. This cannot be done while using the *short* key.

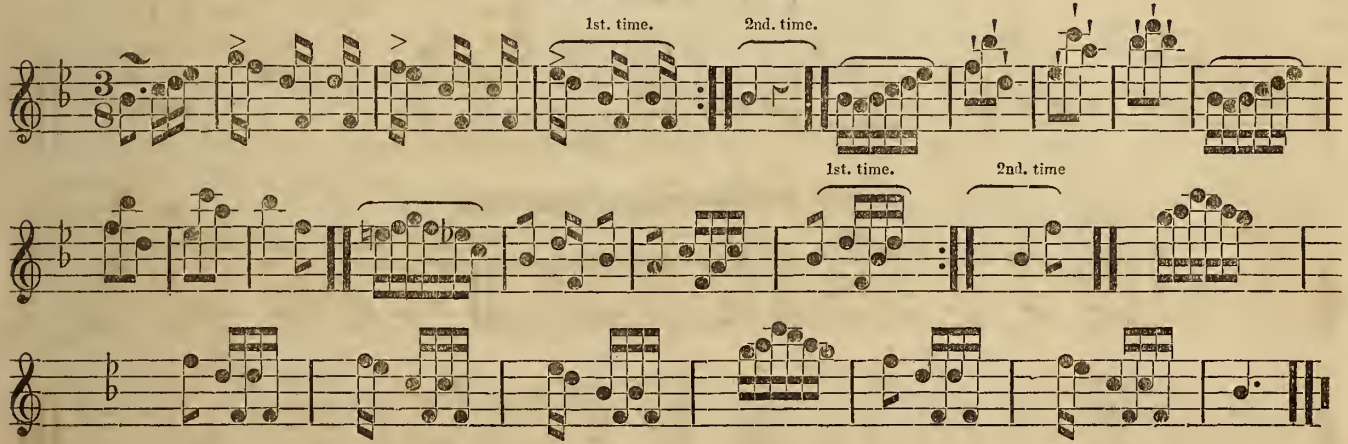
PORTUGUESE AIR.



LOOK FROM THY LATTICE, LOVE.



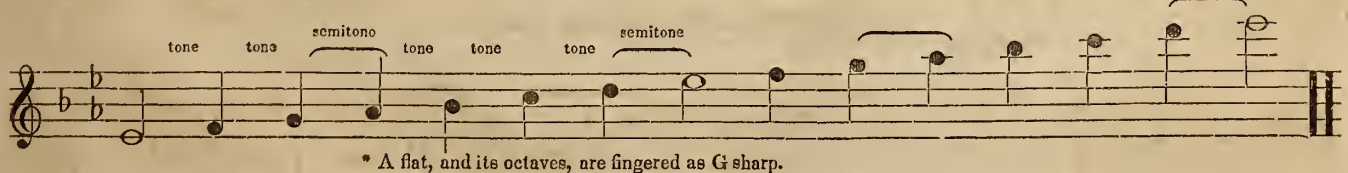
CORINTHIAN WALTZ.



OF THE KEY OF E♭ MAJOR.

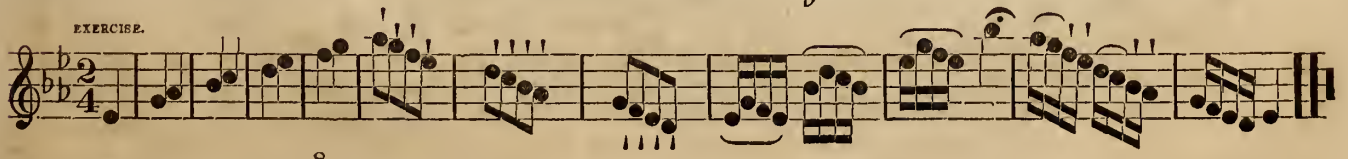
The tonic of this key is E♭, which, by counting *upwards*, will be found to be a fourth above B♭, *our last key note.* Commencing with the lower E♭ for our tonic, and looking for our semitones between the third and fourth, and between the seventh and eighth, we find that, to bring the *first* semitone to its proper place, we must reduce the fourth note in the scale, (A,) half a tone, making it A♭, (which is synonymous with G♯.) The second semitone will be found in its proper place, and this gives us, therefore, *three flats* for our signature, viz: B, E, and A. The scale will then read as follows, the A♭ being fingered as G♯.

SCALE OF E♭ MAJOR.



* A flat, and its octaves, are fingered as G sharp.

LESSONS IN THE KEY OF E♭ MAJOR.



ALICE GRAY.



POST HORN WALTZ.



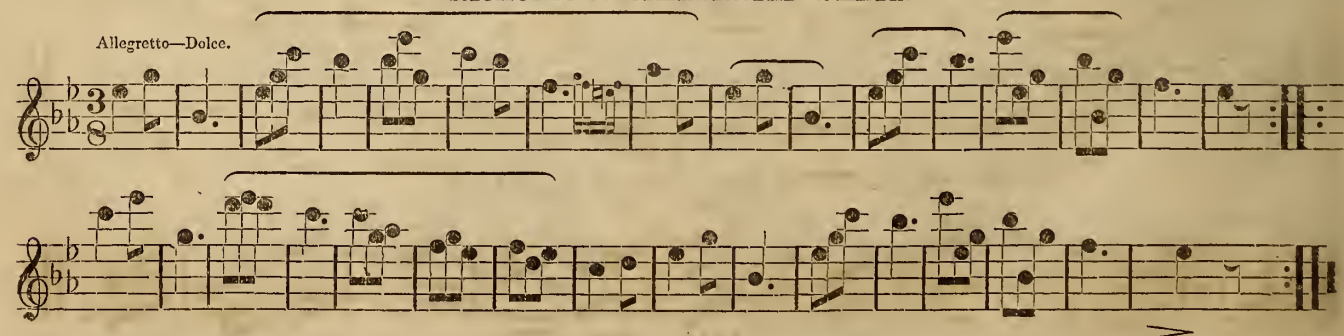
OH NO, WE NEVER MENTION HER.



HE NEVER SAID HE LOVED,



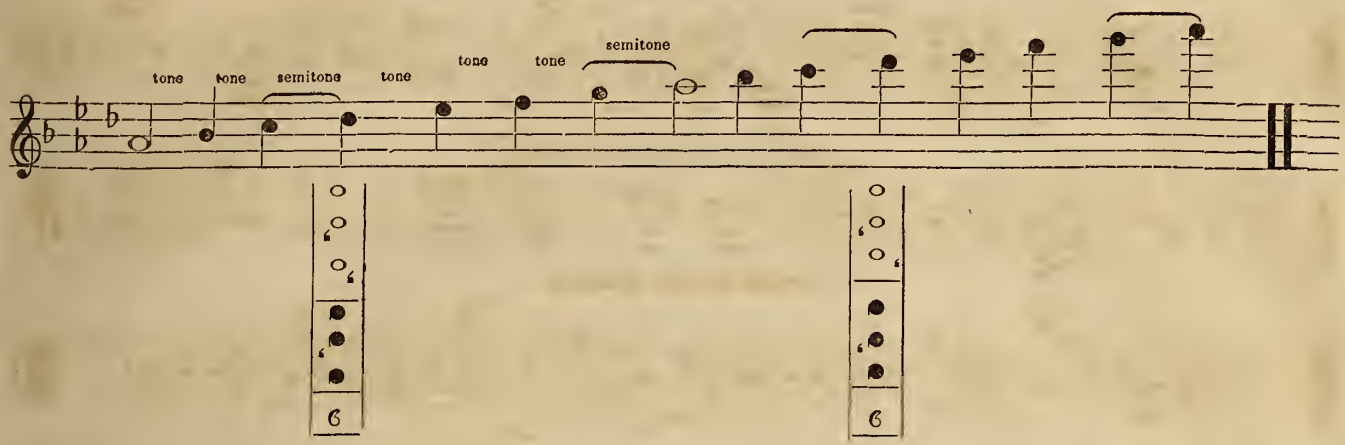
NICHOLSON'S CELEBRATED WALTZ.



OF THE KEY OF A♭ MAJOR.

A♭, which is the tonic of this key, is a fourth above E♭, our last tonic. Commencing with A♭, and making the usual calculation for the place of the semitones, we must now make the D *flat*, to bring the first semitone between the 3d and 4th. The second is already in its place. The signature will now be four flats, viz: B, E, A, and D; and the scale will read thus:

SCALE OF A♭ MAJOR.



D♭ is commonly considered as synonymous with C♯; but this is in fact erroneous, as the C♯, (fingered with the long C♯ key, as in the key of D major,) is *sharper* than D♭. There is no alternative for the lower D♭ but to finger it with the long C♯ key, as C sharp.

LESSONS IN THE KEY OF A♭ MAJOR.



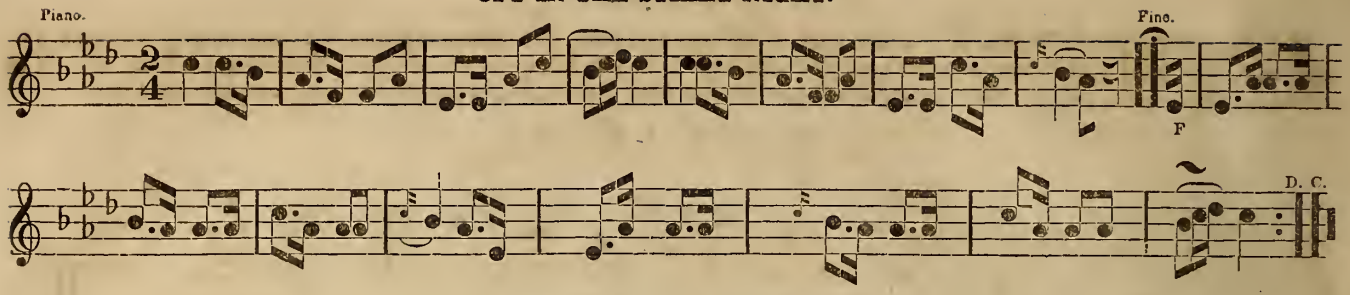
THE BANKS OF ALLAN WATER.



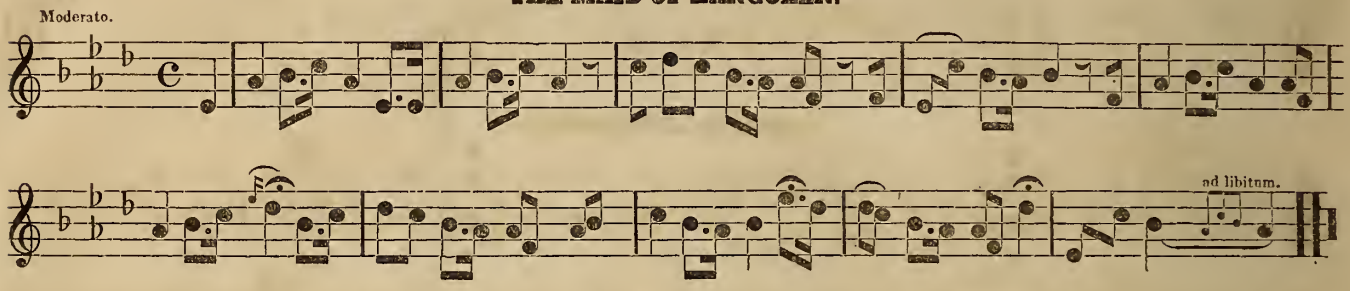
HOME, SWEET HOME.



OFT IN THE STILLY NIGHT.



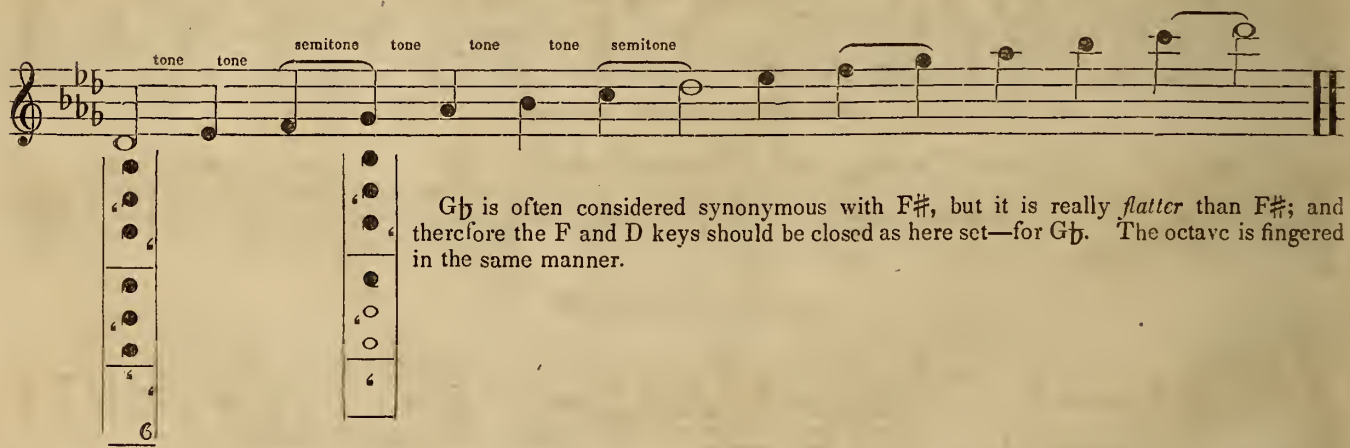
THE MAID OF LANGOLEN.



OF THE KEY OF D♭ MAJOR.

D♭, the tonic of this key, is a fourth above A♭, our last key note. Commencing with D♭, and following the rule for the place of the two semitones in the major mode, we find it now necessary to add another flat to the signature, to bring the *first* semitone to its place, between the 3d and 4th. The fourth note from D♭ being G, we must reduce it half a tone, and make it G♭. Our signature will then be five flats, viz: B, E, A, D, and G. This key is the same, in substance, as the key of C♯, or seven sharps; and by calling the tonic C♯, instead of D♭, and all the other notes in the scale, by the sharps corresponding to the flats in the following scale, *(as if situated half a degree lower on the stave,)* the parallel will readily be seen. The scale of D♭ major, reads thus:

SCALE OF D♭ MAJOR.



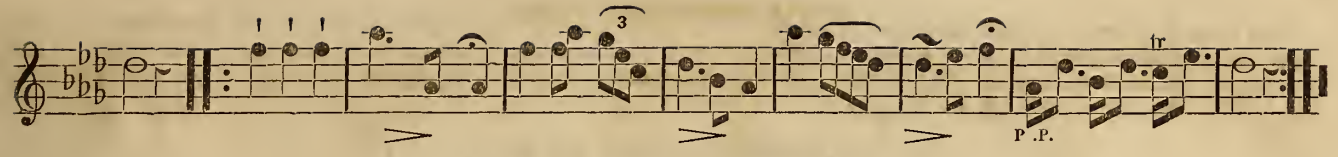
G♭ is often considered synonymous with F♯, but it is really *flatter* than F♯; and therefore the F and D keys should be closed as here set—for G♭. The octave is fingered in the same manner.

This key is peculiarly beautiful, and expressive of the most tender emotions. Beethoven has selected this key for some of his most sublime thoughts. On the flute, where *harmony* cannot be produced, and the *melody* alone is heard,) this key is plaintive, and descriptive of sorrow.

LESSONS IN THE KEY OF D♭ MAJOR.

ROBIN ADAIR.

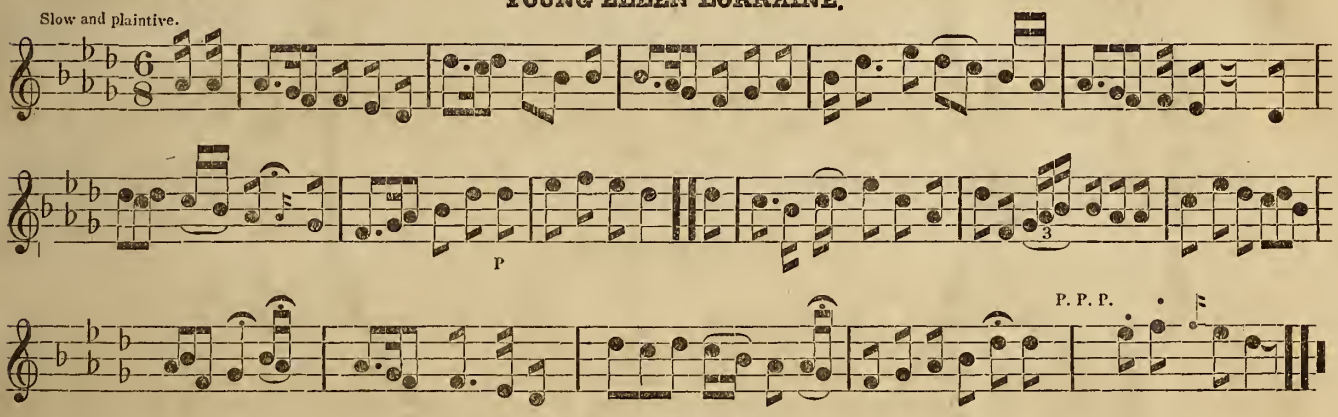




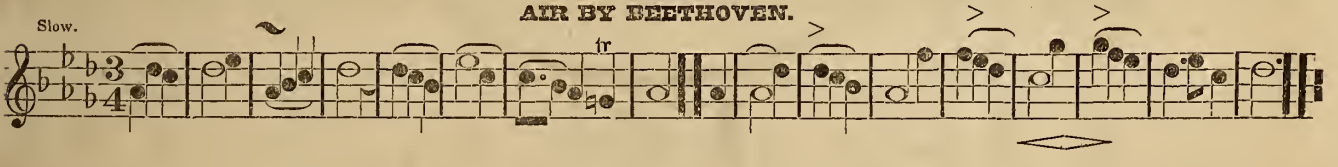
The Harp that once thro' Tara's Halls.



YOUNG ELLEN LORRAINE.



AIR BY BEETHOVEN.

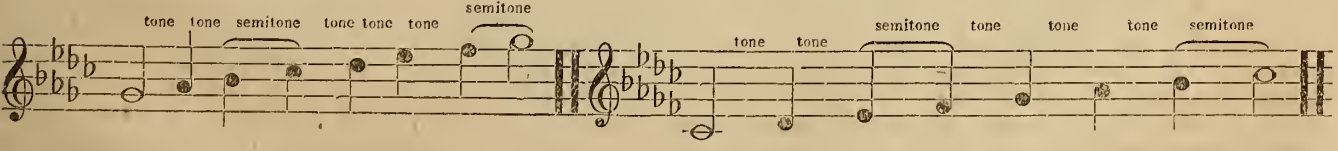


OF THE REMAINING MAJOR KEYS OF SIX AND SEVEN FLATS.

The following scales of six and seven flats, are given below; but as the are seldom used, it is considered sufficient to show their correspondence with the keys of six and five sharps, as explained under those heads. They are respectively situated half a degree higher on the stave, than the corresponding sharp signatures; and by reference to those keys, the similarity will be seen.

SCALE OF G♭.

SCALE OF C♭.



OF THE HARMONICAL CIRCLE.

Having now exhibited the whole twelve major scales, we will next show their *relation* to, and *connexion* with, each other, by means of the Harmonical Circle. Taking the circle as represented here, and commencing with C natural, *(our first key note,)* and calculating the intervals between each key note, they will be found to progress by *fifths*, if we take the *left* hand; and by *fourths*, if we take the right hand side, round to C again; always remembering to count *upwards* from the last tonic; and when, by so counting, you would be carried beyond the stave, exchange such tonic for its octave below, as is done in the circle. For example, from C to G is a fifth: the same from G to D: the same from D to A: A to E: E to B: B to F♯: F♯ to C♯: C♯, (or D♭,) to A♭: A♭ to E♭: E♭ to B♭: B♭ to F: F to C *octave*.

You may, in the same manner, go round the circle in the *inverse* order, taking the right hand. By this course, the tonics progress by *fourths* instead of *fifths*, as before. The reason of this difference is plain, viz: if you count *upwards*, from F to C, *octave*, is a fifth; but from lower C to F, is only a *fourth*: the same from F to B♭: B♭ to E♭: E♭ to A♭: A♭ to D♭: D♭ to G♭: G♭ to C♭: C♭, *(which is B,)* to E: E to A: A to D: D to G: G to C *octave.*

THE HARMONICAL CIRCLE OF MAJOR KEYS.



OF TRANSPOSITION.

The subject of transposition is connected with this division of our course of instruction, and deserves attention of all amateurs who would be able to play in concert with other instruments; or who, finding an interesting composition, arranged for other instruments, would wish to transpose it to the compass of the flute, or to some key of a more favorite character than that in which the piece is written.

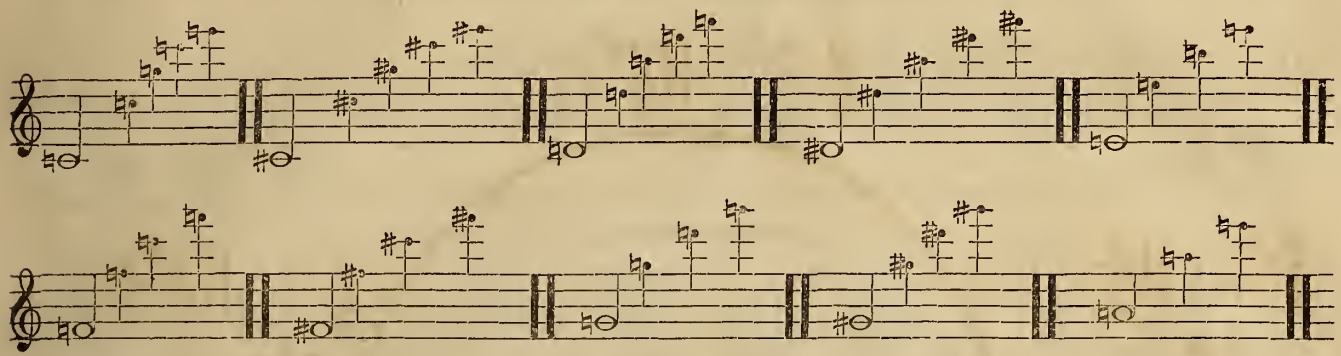
If it should be desirable, under any such circumstances, to transpose a piece of music—*first* determine *to* what key you wish to transpose it; next calculate what is the *interval* between the *latter* key note, and the key note of the piece as *now* written; and whether it be a semitone, a whole tone, a third, fourth, or fifth, each note in the piece to be transposed, must be raised or lowered to correspond with that difference between the tonics. For example: If you find a piece set in the key of C natural, and it is so low as to carry you below the compass of the flute, you may wish to transpose it to the key of F natural, and the tonic F being a fourth above C, you must therefore raise every note a fourth, and having prefixed the signature of one flat, your object is accomplished. Or, if you should be playing with a pianoforte accompanyment, where the piano may be a semitone below concert pitch, (which is not unfrequently the case,) and if the composition should be in four flats, which is A♭, you must play in G; or if in E four sharps, you must play in E♭, which is three flats. The same rule is applied to any interval.

OF THE HARMONICS.

The Harmonics comprize an *important* branch of information as to the capacity of the flute. They are produced simply by *blowing* any note up to its octave, fifth, double octave, and sometimes to its third above, without changing the fingering of such note. The *tones*, obtained by the use of harmonics, are of the most delicate and refined character, (resembling the Æolian harp,) and this quality has tended to bring them into constant use. Besides this, there are many passages where the use of

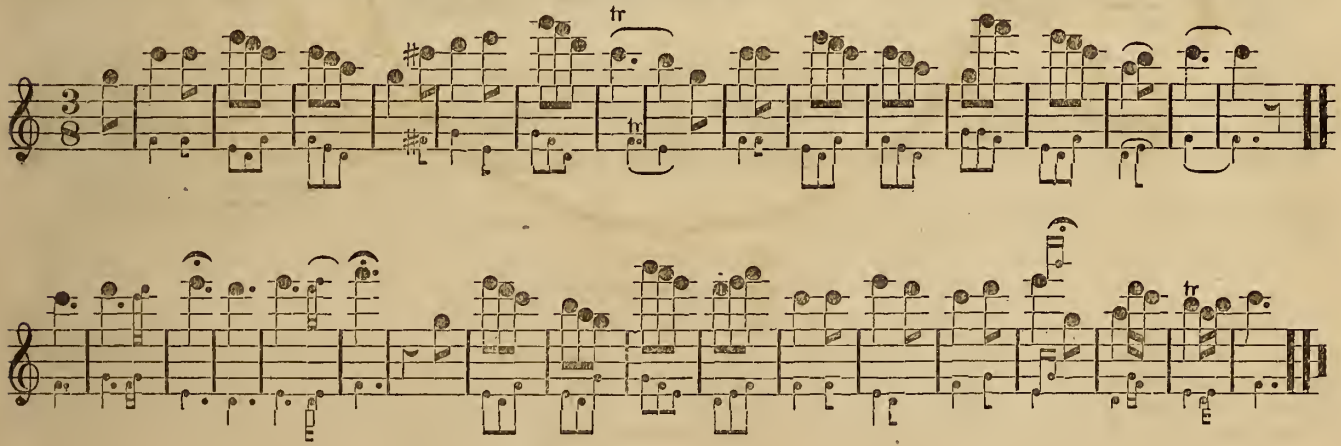
harmonies is *indispensable;* but as these different fingerings might have perplexed the mind of the pupil, before he was familiar with the first notes, they have been omitted for the purpose of exhibiting the whole at one view. They now deserve his *undivided* attention, and the occasion for their use must be left to the judgment or convenience of the performer, whenever he can avail himself of them to advantage.

SCALE OF THE HARMONICS.



As a Brief and comprehensive example of harmonies, the following air, "Sweet Home," is arranged in the key of C; and by the use of harmonies, it can be performed *without once moving the left hand.* The fingering is given below in *small* notes, except where the note may be blown as written above, and then no harmonie note is placed under it. This is given merely as an *example*, not to say that it is the *best* mode of playing the whole piece, but simply as a curious specimen of their use, and for practice.

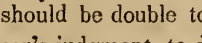
SWEET HOME.



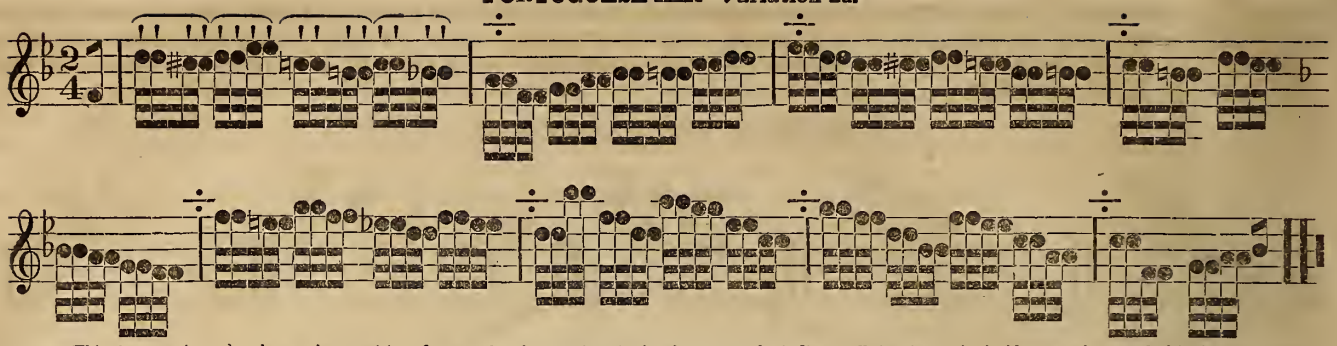
The use of harmonies will be found to facilitate the execution of passages similar to the foregoing, and the pupil is *strongly* recommended to study them attentively. From the specimen given above, the pupil will see what *can* be done by their use; and whenever a difficult passage occurs, he may depend on the harmonies to help him out of the difficulty. As the harmonies depend on the management of the embouchure, and not on the fingering, those with the greatest power in their lips will succeed better with the harmonies than those whose embouchure is weak.

OF DOUBLE TONGUEING.

Double tongueing is considered an *essential* in the art of flute playing, and many passages cannot well be executed without resorting to this method of performing them. It is true, there are some who profess to play the most difficult and rapid music, by *tipping* every note; but the instances are very rare. The execution by *tipping*, is very difficult to perform *perfectly;* and double tongueing is almost universally the method most approved.

Double tongueing is performed by the repetition of the syllables *"too-tle, too-tle,"* into the flute, while the notes are simultaneously fingered. The passages which require double tongueing, are similar to the examples given below; but the principal difficulty is, to articulate the *last* syllable as perfectly as the *first*, and that the two should be exactly equal in time and strength. To acquire this perfectly, will take much time and *diligent practice.* At first the pupil should confine himself to the *slowest* movement; and by practice and perseverance, he will gradually be able to increase the time, until he can execute the most rapid passages. The usual marks directing that a passage should be double tongued, are these:  but in writing music, they are frequently omitted, leaving it to the performer's judgment, to decide how the passage is to be played.

PORTUGUESE AIR—Variation 2d.



÷ This character is used to denote the repetition of any marks of expression: in the above example, it directs all the piece to he double tongued, as marked in the first measure.

SICILIAN AIR—Variation.

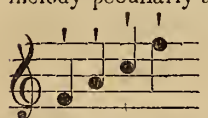


This character serves as an ABBREVIATION; and is used when any musical phrase is to be repeated in the same measure, or for any number of measures.

OF EMBELLISHMENTS.

This sbject, so full of variety, and of so much importance to the proper display of the beauties of the flute, is one which is liable to much abuse; and in the hands of illiterate musicians, fully exemplifies the adage, that "there is but one step from the sublime to the ridiculous." As music *for the flute* is now written, almost every measure has its respective marks: such as DOLCE, STACCATO, MARCATO LEGATO, CRESCENDO, DIMINUENDO, FORZANDO, and REINFORZANDO, or EMPHASIS; the GLIDE or PORTAMENTO; the TRILL or SHAKE, VIBRATIONS, *simple* and *inverted* TURNS, APPOGIATURAS, PIANO and FORTE, &c. &c. If careful attention is paid to these, the performer cannot fail to give a proper expression to any composition.† Some of these graces have been so aptly illustrated in "GARDNER'S MUSIC OF NATURE," that we cannot do justice to the subject better than by giving the author's own words, *so far as they may be applied to the flute.*

DOLCE. "This term expresses the quality of *tone* which the passage, over which it is written, requires. It should be, as the term implies, *soft*, *smooth*, and *delicate*. When this term is applied to instrumental music, it is generally to those *morceaux* of melody peculiarly adapted to the voice, and the performer cannot express them better than by taking the vocal tones as his model."



STACCATO. "This term implies, that the note should be struck in a *short* and *pointed* manner; it is expressed by a dash, as written in the example here given, and is usually applied to forcible passages. In all works on the flute, this mode of striking the note is called "*tipping.*"



MARCATO. "This term is expressed by a spot put over the head of the note, as in the last example, implying that the notes should be struck short, or *spotted* in a more light and tender manner, aiming at neatness rather than brevity." The effect is produced, on the flute, by tongueing each note separately, with delicate distinctness, while the *sound*, or tone, is *sustained* through the *whole*, without interruption, as is indicated by the *bind* over the whole passage.



LEGATO. This expression is the very opposite of the two last foregoing: It implies that the notes should be performed in a *close gliding* manner, holding each note smoothly, until the next is struck: Its charecter is a circumflex, or curve, as in the last example.

⁂ This passage is to be played in a legato or gliding movement, and is distinguished from the passages to be double tongued, by the omission of the staccato marks under the bind.
+ Passages similar to the above, can only be well performed by the use of the harmonics.
† Though some of these may not be considered strictly embellishments, it has been thought proper to bring them all under one head, for the purpose of showing their respective importance. Another object has been, to proserve the pupil's mind free, to study the rudiments, unembarrassed by these various and diversified marks of expression.

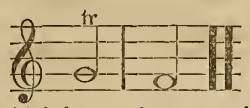
Crescendo and Diminuendo. "There is no accomplishment in the art of singing more fascinating than the swelling and dying away of the voice. When used with judgment, it never fails to delight us." The same may be said of the effect of this grace in instrumental performances. They are found separately and combined. A *Diminuendo*, on the flute, may be executed with such delicacy, that it is almost impossible to say *when* the tone ceases altogether. They differ in their *application* from *Forzando* and *Reinforzando*, though similar in *form*. Crescendo and Diminuendo, are applied to any *passage*, or *number* of notes; while Forzando and Reinforzando; are applied to a *particular* note. These latter, also, differ from *accent*, as properly understood, though we have seen them represented as the same in effect. (See article on accent.)

Sforzando, Forzando: or *sf—fz*, or > "The striking effect, produced by a proper attention to these marks of emphasis, forms a strong feature in the character of modern music. It may he described as a forcible expression of sound, which is no sooner uttered than it drops into the utmost degree of softness." It is produced, by suddenly forcing the breath, (by tongueing,) into the flute, on the note so marked, and allowing the sound to subside, in a great measure, on the next note.

Rinforzando, Reinforzando—*rf*, or < "Is the opposite effect. It is the sudden increase of sound from that of softness to loudness, and is expressed by the character *last* above." These two latter marks of *emphasis* are of continual occurrence in modern compositions, and especially in arrangements for the flute. They cannot be neglected without destroying the effect intended to be produced by the composer.

Glide or Gliding. "This is a grace of much simplicity and beauty, evidently drawn from nature. It expresses the most tender and affectionate emotions. The effect is produced by a gradual raising from any given tone to a higher, in *one unbroken stream* of sound." On the flute, it is effected by gently *sliding* the finger *forward*, from over the hole, instead of raising it off the hole at once. "The descending grace is exactly similar, but in opposite progression." When used with discretion, it adds much to the force of expression; but when employed on all occasions, it becomes mawkish and disgusting. It is left to the taste and good judgmenent of the performer to select proper occasions for the use of this embellishment.

Trill or Shake, *tr*. "This embellishment is the most refined of all the graces. It is rather ornamental than graceful, and its application to melody, is like the use of brilliants in dress, to adorn that which would otherwise appear flat and vulgar." The shake consists of the alternate repetition of two notes, commencing with the one *above* the note marked "tr," at first slow, and gradually increasing in rapidity of motion to the utmost degree, as is written in the example before us.

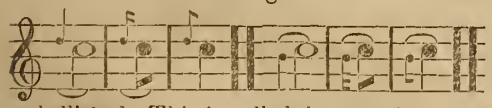
The Shake is written thus: 

and played thus: 

The shake differs from a *Beat;* which latter alternates the *semitone below*, and is not considered a grace of so much refinement as the regular shake. Great variety may be given to the shake, by combining the *forzando*, *crescendo*, or *diminuendo.**

Vibrations. This embellishment is one of great beauty, and in a *large* room, produces, at times, the most powerful effect. It was a favorite grace of the late Mr. Nicholson, and was compared, by him, to a waving line, continually decreasing in its curves, until it vanishes quite away. When a pause occurs on a note, so that it may be held beyond its given time, at the discretion of the performer, the vibration, *on that note*, may be introduced with great effect. It is *not* produced like a shake, nor is it intended to vary, essentially, the note, but gives to it a *vibratory* or *tremulous* motion, resembling the protracted tones of a bell, as they are dying away, on the breeze. When the note is *forte* or loud, the vibration must commence *very slow*, and increase its motion as it decreases its power. When the note is struck more delicately, the vibration corresponds in rapidity. We have seen it suggested, that a vibration may be produced by a tremulous motion of the flute; we must differ on this point, and refer the pupil to the scale of vibrations, on a subsequent page. Vibrations are directed by a vibratory line, placed over the note to be so embellished.

Cadenza. "By this term is meant, that extempore flourish upon the instrument, which is introduced at the willl of the performer, to exhibit a display of taste or talent." When this is made the vehicle of new and appropriate effects, and conducted with skill, it may add much to the beauty of a *concerto;* "but when it is reserved for the unpremeditated flights of illiterate musicians, who would fain treat us with their facilities, it too often proves but the mere empty wanderings of ignorance." The flute is, perhaps, better adapted to give effect to this embellishment, by its sweetest and most delicate tones, than any other instrument; but it not unfrequently happens, that the whole subject is entirely frittered away by the injudicious *constant* use of such flourishes. "Great science is requisite for the introduction of the Cadenza, as the ear is sensible of any deviation from that course which a correct harmony prescribes; and the highest delicacy of style is required in the execution of this embellishment." No better rule can be given than to study the style of the most approved authors in the cadenzas, which they have introduced in their arrangements of favorite airs.



Appogiatura. "This grace is derived from nature," and is written in smaller notes than the principal subject, as in the example here given. There are two varieties, the use of which depend on the *character* of the subject. When the subject is *joyous* or *active*, we naturally dwell on the tone *above* the one to be embellished. This is called the *superior appogiatura.* When the subject is *languid* or *sorrowful*, the *semitone below* is dwelt on before reaching the note to be embellished, and we *rise* to it. This is called the *inferior appogiatura.*

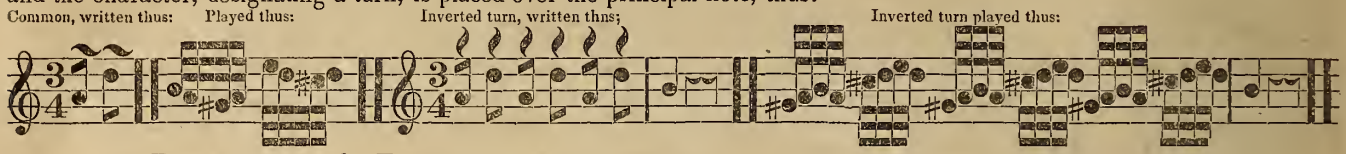


When used as a cadence at the close of a piece, its duration is more lengthened, and it is then written as in the last example. "Tho' sometimes the *touch-note* is written in the same way as in the first example: the effect of the touch-note is the reverse of imparting smoothness and flexibility; but it gives force and strength to the note to which it is prefixed, and is struck with such energy that it may be said to be driven into that note;" whereas the appo-

* The long C key, *on an eight keyed flute*, which reaches from the first finger of the left hand, to the first finger of the right hand, is not intended to make C natural; for there are *other more approved methods;* but it is intended *expressly* to shake B where C is natural. This shake is produced by making B natural, and striking the long key with the right hand, *which is at liberty.* The octave B may be shook in the same manner; and we have also given the octave as the *harmonic* of E, which is shook with the F natural key, though it is not so easy as the first method; and on some flutes, the second finger of the left hand is to be raised.

giatura, or *leaning-note*, as it is sometimes ealled, may be said to rob the note it preeedes of half its value. "The appogiatura, in the hands of a musician, is the most valuable and sensible note of his art, and he is capable of producing every variety of expression by its use."

The Turn, is an embellishment of very frequent use; and, when occasions are judiciously selected for its employment, it becomes one of the most beautiful graces known; but it will not bear to be carelessly performed, or too often repeated. Illiterate musicians give a *twirl* to almost every note, which renders their performances offensive, and exposes their ignorance and bad taste. The turn is a combination of the *superior* and *inferior* appogiaturas, and the whole four notes are performed in the time which the principal note would require without them. There are two kinds, viz: the common turn, and the inverted turn, and the character, designating a turn, is placed over the principal note, thus:



Piano and Forte, or *p* and *f*. These are marks of frequent occurrence, and direct that any passage, so marked, should be performed, *piano* or *soft*, *forte* or *loud*. It is important, when the emphasis is thus directed to be placed on any note or notes, that it should be expressed; for many times the whole effect of a passage may be lost, by neglecting it.

Accellerando. This term directs, that the performer should hasten, or urge the movement, *with more spirit* than it commenced.

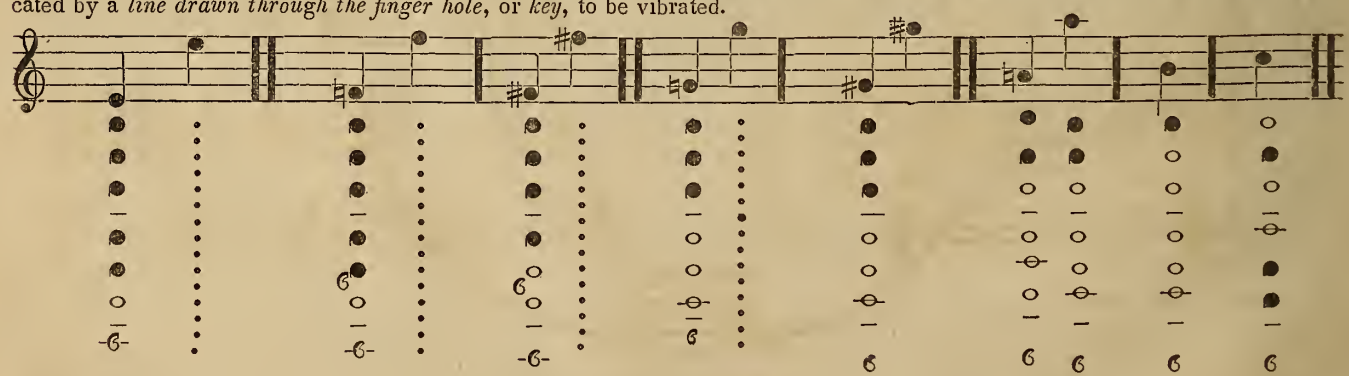
Rallentando—Lentando—Retardando. These terms are synonymous with each other and are the reverse of *Accellerando*. They direct that the performer should retard or slacken the movement. The effect of these terms is exceedingly powerful and expressive. When the original movement should be resumed, (after either of the three last marks of expression,) it is indicated by the term A Tempo.

This subject has carried us to a considerable length, but it is hoped that this will not prevent its careful study and practice. The pupil has only to take up the compositions of those authors who have given reputation and *character* to the flute, as a *concerto* instrument, to find all those we have here described, in beautiful profusion. Let him *first* play any piece *without reference* to them, and then attempt to introduce them as they are written by the author. He cannot fail to see their importance, and to acknowledge their beauty and value.

The lessons for practice, in this work, *thus far*, have been studiously divested of all that might be *strictly* termed embellishments—leaving these for more advanced study. We commenced this system, *presupposing the pupil to be a beginner;* and there are contained in it, instructions for the formation of the scales, showing their natural progressions and relations, of which many amateurs, (and some of no small pretensions,) are entirely ignorant. If the pupil has adhered strictly to the system—thoroughly practising the lessons in their order, and understanding them, he is competent to perfect himself in all the foregoing graces.

SCALE OF VIBRATIONS.

Having spoken of vibrations, (under the section on embellishments,) as a valuable and effective grace, belonging especially to the flute, it is requisite to exhibit a scale of such notes as may be thus embellished. As is the case with the scale of shakes, so too, every note is not capable of being vibrated, except it may be done by giving a tremulous motion to the breath or to the flute. Either of these latter methods, we think injudicious, though they have been recommended by some authors of considerable merit and authority. We omit, therefore, such notes as are not capable of this grace; and the notes to be vibrated, are indicated by a *line drawn through the finger hole*, or *key*, to be vibrated.



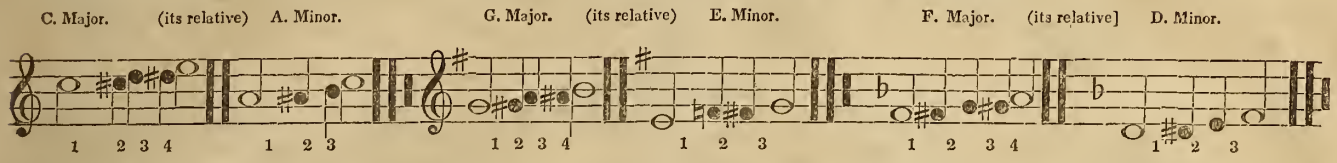
OF THE MINOR MODE.

The whole of this work, thus far, has had relation to the *major* mode, and we have exhibited the whole twelve major scales, in lessons, and by the harmonical circle of major keys. It is now time to exhibit the *minor* mode, to show wherein it *differs* from the major, and also the *relation* is bears to the major mode.

Every major scale has its *relative minor*, thus making, in all, twenty-four different scales, and every *minor* scale has the same *signature* as its relative major. The key note of every major scale is always a minor third above its relative minor.

One essential difference between the major and minor modes, consists in the different arrangement of the semitones. In the *major* mode, we have seen that the place for the semitones is between the third and fourth, and between the seventh and eighth from the tonic, *both ascending* and *descending;* whereas, in the *minor* mode, the proper place for these semitones, is between the second and third, and between the seventh and eighth in the *ascending* scale, and between the sixth and fifth and the third and second in the *descending* scale. Thus it will be seen, that the *ascending* and *descending* scales in the minor mode, *differ* from *each other*, as to the place of their semitones; while, in the major modes, they do not.

Another essential variance between the major and minor modes, is the difference in the *first third* from the tonic of each key. That is to say: in the major mode, from the tonic to the third above, are comprised four semitones, or two whole tones; and in the minor mode, from the tonic to the third above, are contained *only three* semitones, or one tone and a half. This will be seen from an inspection of the following scale of C major, and its relative, A minor, &c.



Each relative minor will be found to have its key-note a minor third below its corresponding major, *as appears by the above examples*, and as may also be seen in the harmonical circle of major and minor keys below. In every *regular* composition, therefore, the performer can, immediately, on inspection, discover whether it is in the major or minor mode. For instance; examine the *signature* and the *concluding note*. If *that* note is not the regular key-note of the major key of *that* signature, but a minor third below, he knows, at once, that it is a *minor* key, and *relative* to the major key of the same signature.*

THE HARMONICAL MAJOR AND MINOR CIRCLES.



* It is usual, with many, to call all major keys "sharp keys," and all minor keys "flat keys;" and sometimes keys with sharps for signatures, are called sharp keys, and vice versa. This is an ERROR. They should be distinguished as *major* or *minor* keys; for a piece set in sharps may still be *minor*, and a piece set in flats also be *major* as is evident from an inspection of the relative major and minor harmonical circles. There we have C major and C minor—F sharp major and F sharp minor—E flat major and E flat minor.

N. B. This distinction of names has been carefully observed throughout this work.

LESSONS IN THE MINOR MODE.

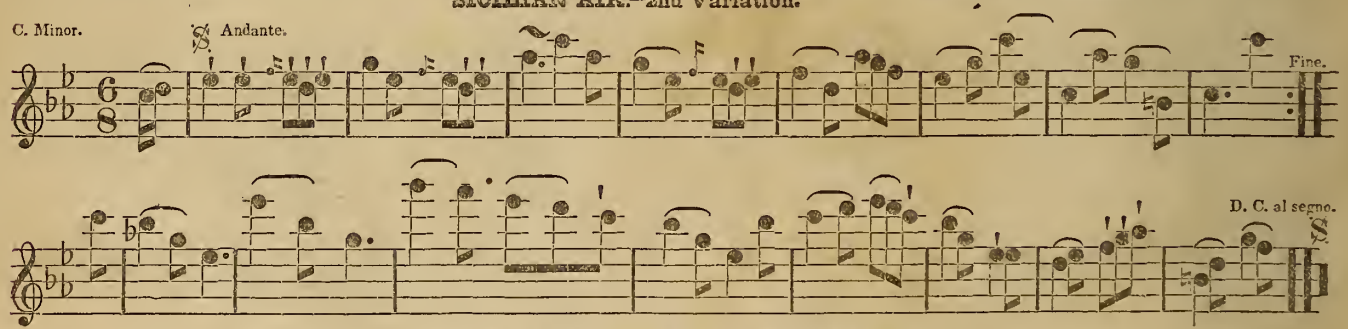
CHARLIE IS MY DARLING.



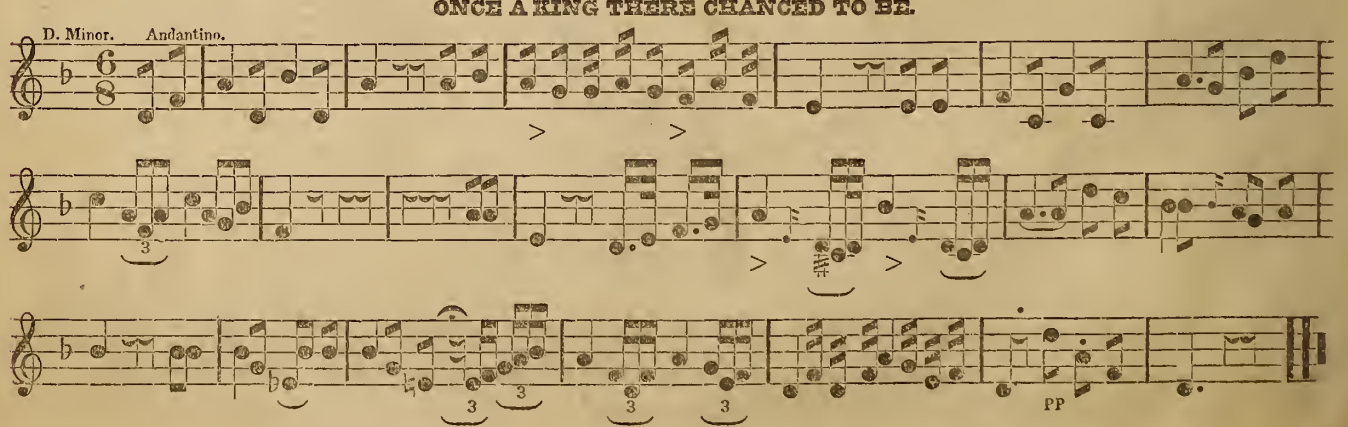
ROSLIN CASTLE.



SICILIAN AIR.—2nd Variation.



ONCE A KING THERE CHANCED TO BE.



R. L. Lindsey,
NOV 20 1911